# ROYAL ACADEMY PICTURES

NOT TO BE ISSUED OUT
WITHOUT PERMISSION.

1900

O
708·2
ROY/ROY
64284

00064284

Digitized with financial assistance from
Observer Research Foundation
on 01 June, 2019

# ROYAL ACADEMY PICTURES

## 1900

ILLUSTRATING

THE HUNDRED AND THIRTY-SECOND EXHIBITION OF THE ROYAL ACADEMY

64284

BEING THE

Royal Academy Supplement of "THE MAGAZINE OF ART"

VX. 9.25

CASSELL AND COMPANY, LIMITED

*LONDON, PARIS, NEW YORK & MELBOURNE*

[Permission to Reproduce the Pictures and Sculptures herein contained has been accorded by Artists and Owners, and Copyright is in every case strictly reserved.]

00064284

56 x 72

IDUNA'S APPLES.

*Iduna, the personification of Spring in northern mythology, possessed an unfailing casket of magic apples. These she gave to the heroes of Asgard, when they came to her grove, wearied and worn out with exertions, to make them fresh and young again.*

J. DOYLE PENROSE.

# THE ROYAL ACADEMY, 1900.

## INTRODUCTION.

THE quality of the Royal Academy this year has been a good deal of a surprise. Not only is the general level of the exhibition fully up to the average, but it is better than it has been for some time past. At Burlington House there is plenty of work that can be accepted frankly as representative of the best that our modern school can produce—work that is as sincere in motive as it is thorough in execution. Indeed, a display so adequate in its expression of the many phases of artistic practice is by no means usual. As a rule, we have to be satisfied with Academy exhibitions which only partially illustrate the all-round merit of British art, and balance excellence in one branch of production by downright incompetence in another. If the figure painters are in good trim the landscape men have been prevented by unaccommodating weather, or by some other adverse causes, from doing credit to their reputations. If the portrait painters have been fortunate with their sitters, and inspired by a special run of commissions, other artists are sulking under the smart of lost opportunities, and are hesitating to tempt Fortune when she seems disposed to prove unkind.

But this year some good influence seems to have stimulated equally all ranks of the profession. No one of them is evading its responsibilities, or simply marking time while the others are pushing ahead with vigorous confidence. In all directions the same spirit of activity is perceptible, the same keen ambition to make the best of every chance and to arrive at results worth trying for. As a consequence, the Academy is more than ordinarily authoritative, and far better calculated to appeal to all sorts of art lovers than it has been in other years when all its sensations have been limited to one narrow range of practice, and all its successes have been made by a few men of assured popularity. It has provided a cheerful contradiction to the dismal auguries of the prophets, and has justified itself in a fashion that must be a little shocking to the people who go about agitating against it as a one-sided and obsolete institution concerned only with the perpetuation of a type of art that has no right to existence.

Certainly a very large proportion of what is most creditable to the artistic enterprise of present day workers is at this moment to be found at Burlington House; and most of the men who are active in the advancement of their profession show themselves there to complete advantage. There is great work in portraiture, figure and landscape painting, and sculpture, work that will live in the history of the British school, and mark this last year of the century as one of rare achievement. To decide which branch of practice has the right to claim the first place would be a matter of some difficulty, for each one can show examples that deserve far more than ordinary consideration. If it is the absolute mastery of one or two special pictures that settles the question, plainly it is to the portraits that most honour is due. The astounding brilliancy of Mr. Sargent, the sober mastery of Mr. Orchardson, and the elegant individuality of Mr. Shannon have never been so triumphantly displayed, and never have these three painters stood out so markedly above all the rest of their fellows. But if the decision depends not upon a few superlative performances but upon a number of good and earnest works, then the landscapes can make out an excellent case. There are memorable canvases by Mr. Alfred East, Mr. Mark Fisher, Mr. Alfred Parsons, Mr. David Murray, and Mr. Waterlow, and many other devoted students of nature; and the sum total of ability that these works represent is great enough to be exceptionally impressive. So, too, among the figure pictures, among such things as the contributions of Mr. J. W. Waterhouse, Mr. Abbey, Mr. Gregory, Mr. La Thangue, Mr. Clausen, Mr. Edward Stott, Mr. Frank Dicksee, Mr. Watts, and the Hon. John Collier, sufficient material could be found to emphasise the claim of this section of the art of the year to chief attention.

This telling demonstration of the vitality and energy of the artistic creed that is professed among us at the present time is doubly valuable, not only because it proves how even the most apparently adverse influences cannot diminish the spirit of the men who are capable of doing the best work, but also because it gives the most hopeful suggestion of the developments that may be expected during the new century. In a space of fifty years this country has been raised from a position of æsthetic insignificance, if not of disrepute, to one of authority and honour. If the same rate of progress is continued during the next fifty years, British art in the twentieth century may be without a rival in the world. But perhaps it is safer to say that the way has been prepared for stirring events, and that on the foundation laid by the artists of our own times another generation should be able to build something greater and more remarkable. We have well fulfilled our duty to posterity, and have ended the work of the century with credit and distinction.

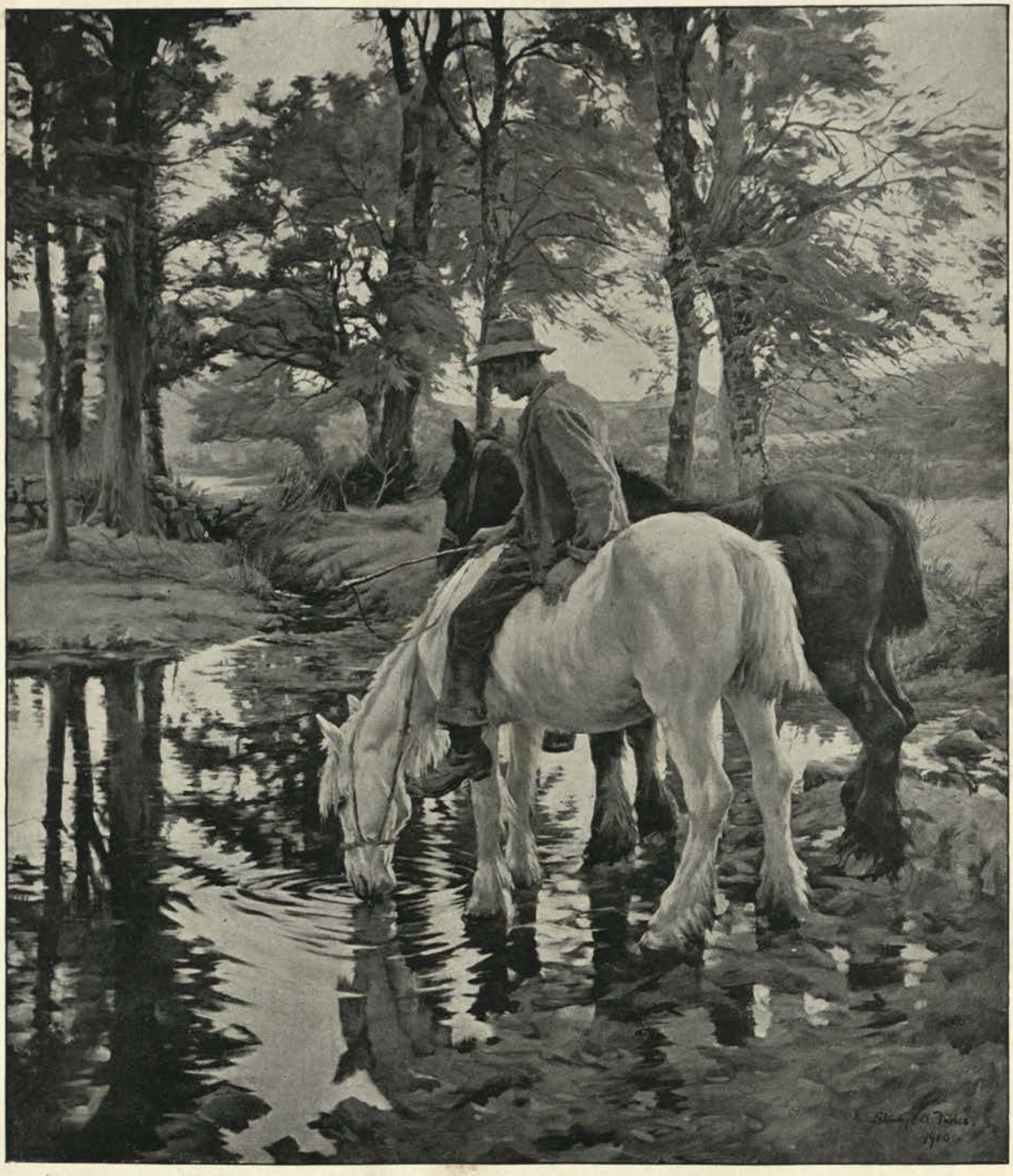
36 x 46

AFTER THE DAY'S TOIL

EDWARD G. HOBLEY.

# ROYAL ACADEMY PICTURES, 1900.

## PART I.



63 x 60

THE DRINKING PLACE.

STANHOPE A. FORBES, A.R.A.

48 x 74

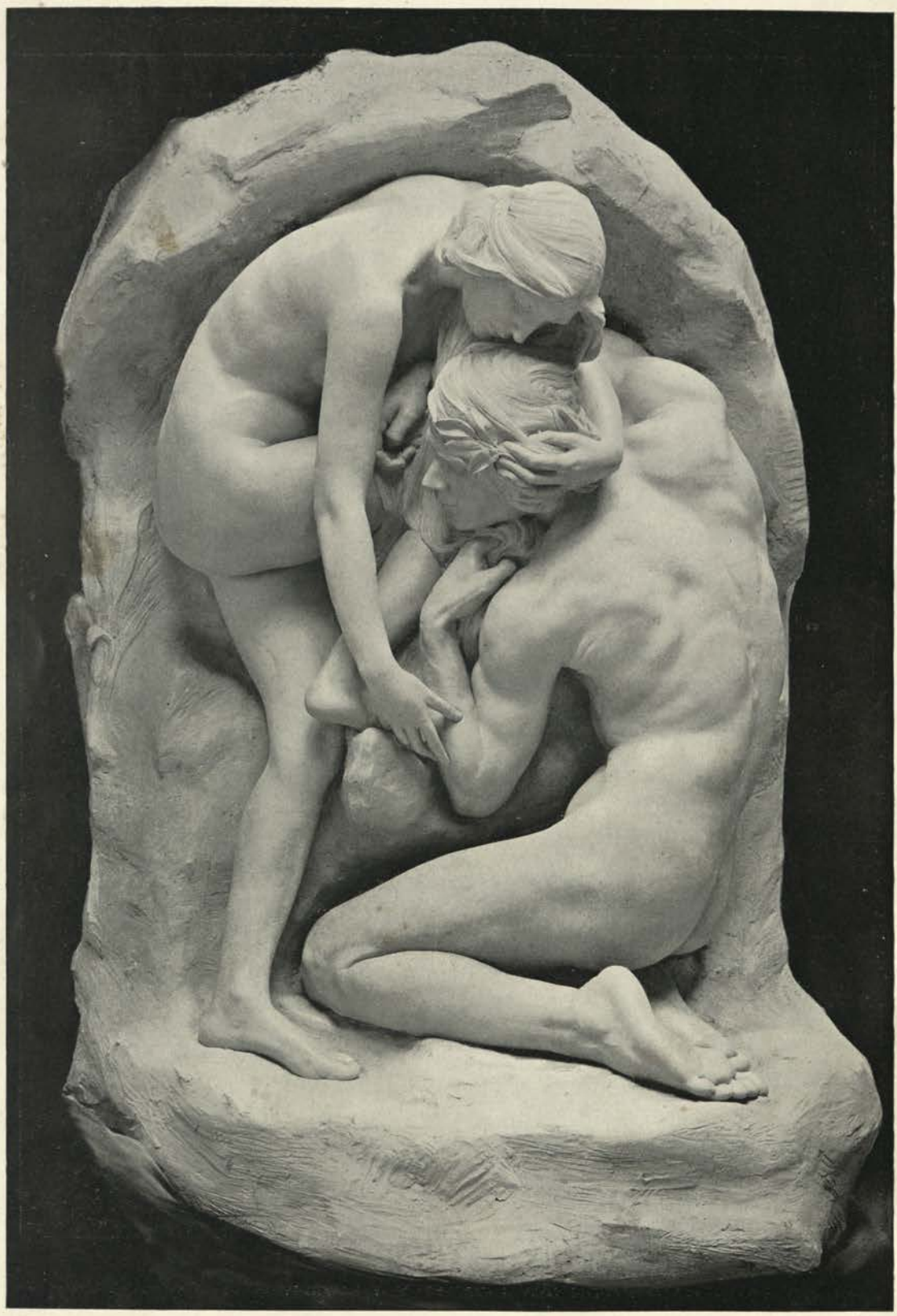
"THE SILENCE THAT IS IN THE SOLEMN WOODS"

J. MacWhirter, R.A.

58 x 42

THE LADY MAYORESS (LADY NEWTON).

HENRIETTA RAE (MRS. ERNEST NORMAND).



THE CROWN OF LOVE.

*"Though Heaven be near, I'm weary and would rest.*
*My comfort, joy; all whom I love the best*
*Are of the earth—my soul's ideal farewell!—*
*Flesh is too frail to follow more the quest."*

WILLIAM R. COLTON.

21 x 50

WEED FOR THE PLOT.

JOHN WHITE, R.I.

14 x 13

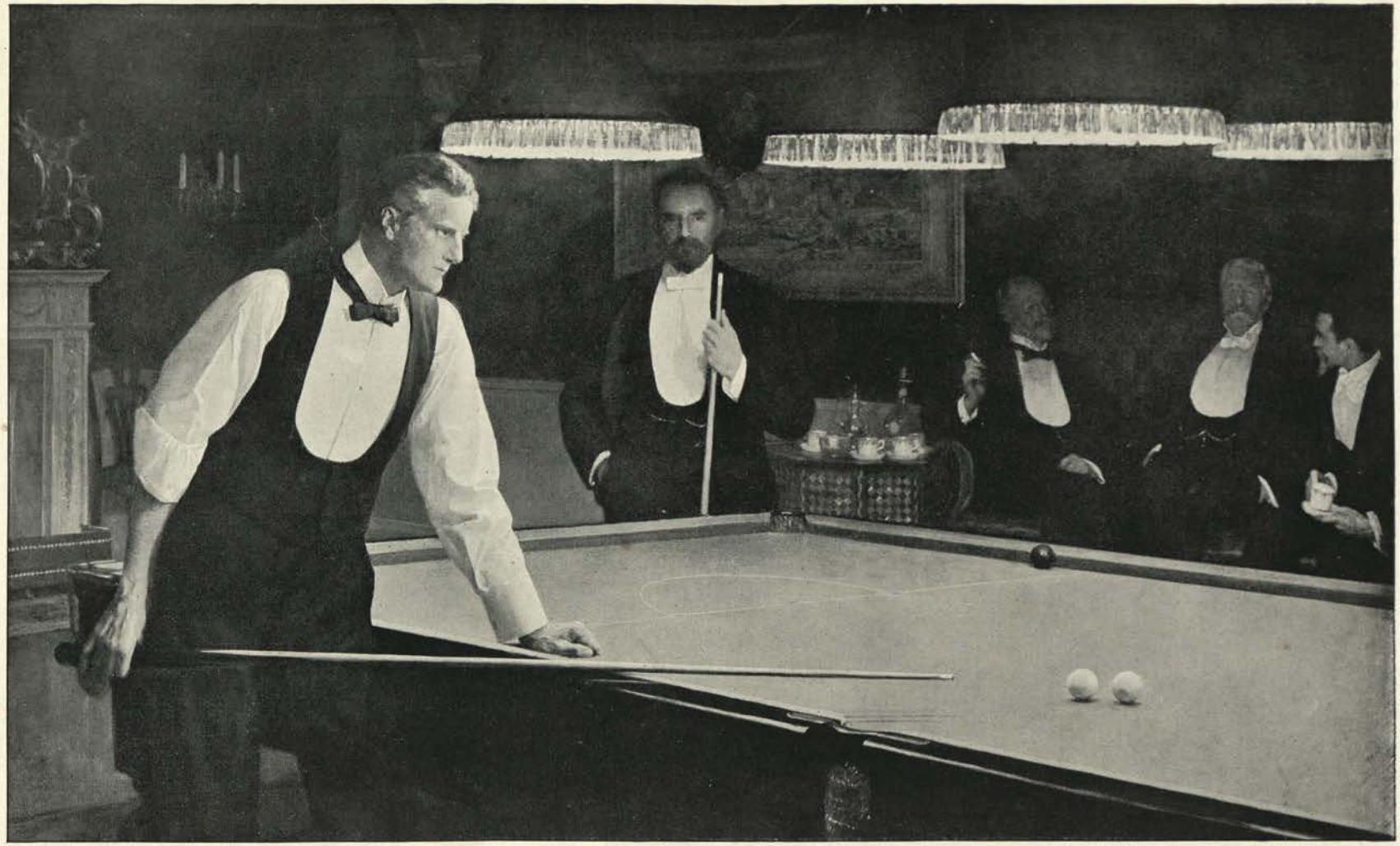
WINTER.

CLAUDE HAYES, R.I.

48 x 72

A FLYING SQUADRON OF THE OLD SCHOOL.

THOMAS SOMERSCALES.



58 x 94

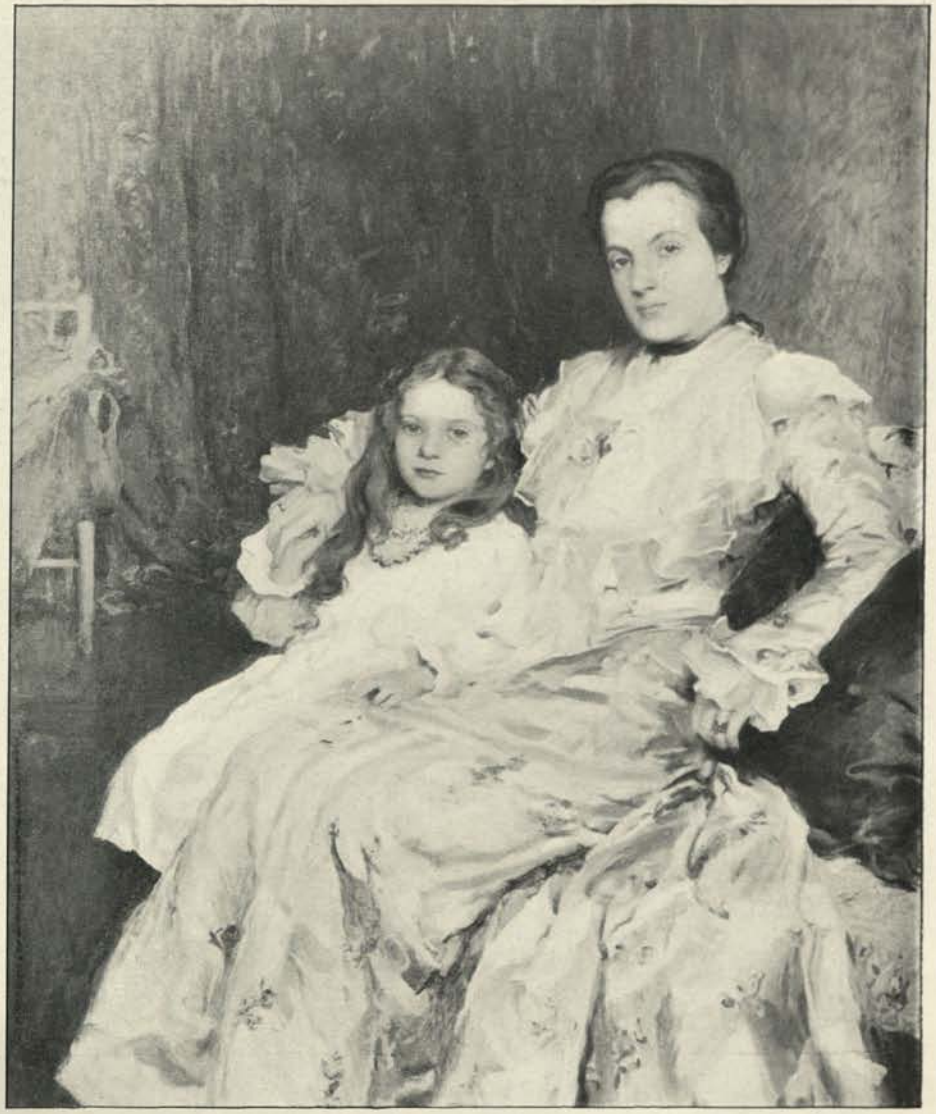
THE BILLIARD PLAYERS.

THE HON. JOHN COLLIER.

35 x 20

A PEASANT GIRL FROM THE MOUNTAINS, FELTRE.

HILDA MONTALBA.



54 x 46

MRS. CHADWYCK HEALEY AND HER DAUGHTER.

WALTER OSBORNE.

43 x 61

AN IDYLL OF SUMMER.

ARTHUR WARDLE.

46 x 36

SPRING.

MOUAT LOUDAN.

61 x 45

DAISY, DAUGHTER OF EDWIN TATE, ESQ.

RALPH PEACOCK.

LIFE-SIZE

EFFIGY OF THE LATE DEAN VAUGHAN (MARBLE)

*(To be placed in Llandaff Cathedral.)*

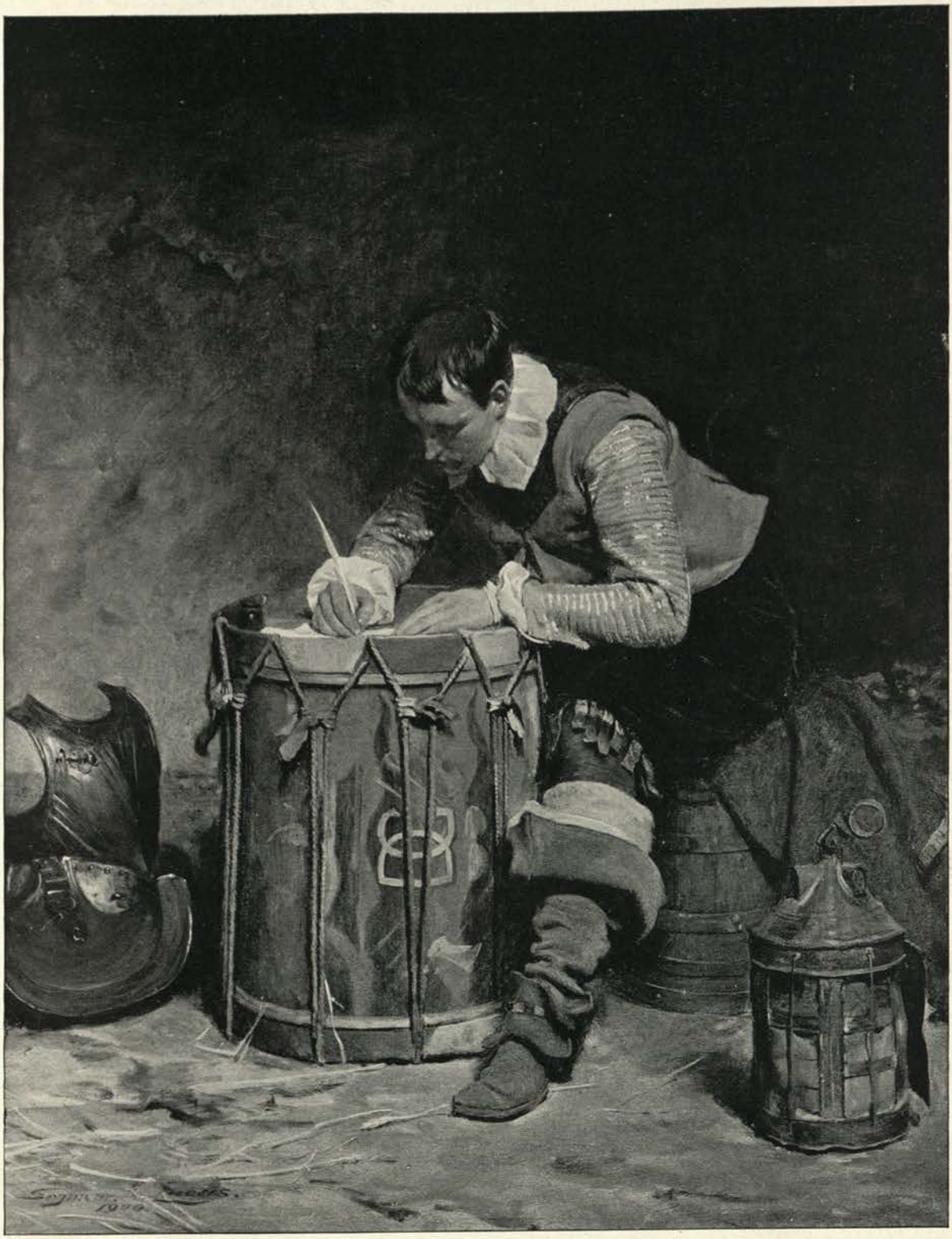
W. GOSCOMBE JOHN, A.R.A.

61 x 50

UNA AND THE WOOD-GODS.

*"The Faery Queen," Canto vi.—ix.*

JOHN DA COSTA.



22½ x 18

"I COULD NOT LOVE THEE, DEAR, SO MUCH
LOVED I NOT HONOUR MORE."—*Richard Lovelace.*

SEYMOUR LUCAS, R.A.

46 x 96

THE DREAM OF THE KNIGHT-ERRANT.

SIGISMUND GOETZE.

36 x 60

WORSTED.

CHARLES M. PADDAY

73 x 51

LA PETITE.

W. Lee Hankey, R.I.

6 Feet 6 Inches High

THE SPEARMAN.

F. W. Pomeroy

40 x 52

THE TURN OF THE TIDE.

ARTHUR C. COOKE.

*By Permission of Messrs Raphael Tuck and Sons, Owners of the Copyright and Publishers of the Photogravure.*

4ft x 72

THE COLNE.

DAVID MURRAY, A.R.A.

44 x 34

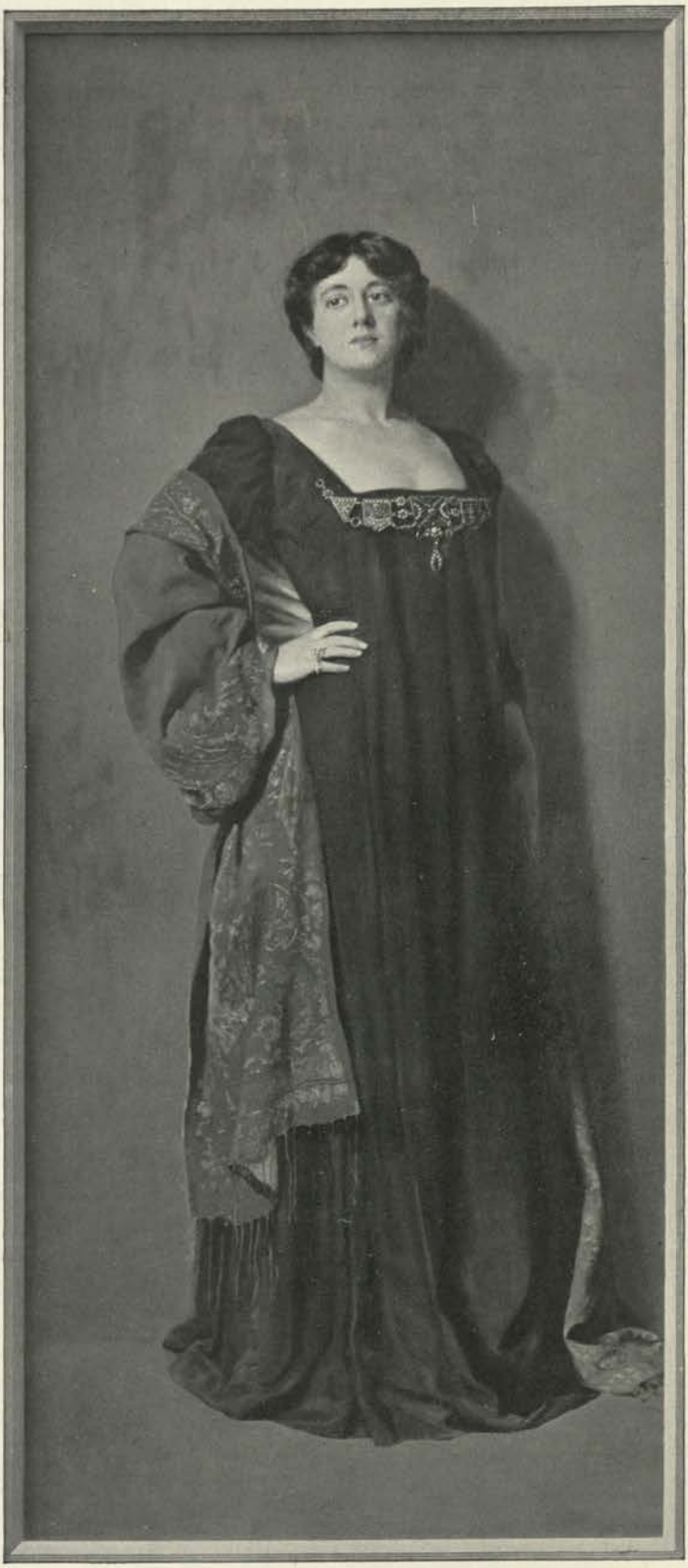
FISHERS OF THE ZUIDER ZEE.

F. Stuart Richardson.

48 x 72

"IN THE COLD BLAST."

Robert W. Allan, R.W.S.



84 x 36

MISS LAURENCE ALMA-TADEMA.

THE HON. JOHN COLLIER.

84 x 48

MRS. STOCKS.

RICHARD JACK.

48 x 60

WAR NEWS.

DAVID FARQUHARSON.

49 x 62

THE APPRENTICES ENFORCED TOILET.

RALPH HEDLEY.

22 x 13

DUMPLINGS.

JOSEPH CLARK.

30 INCHES HIGH

ARCHBISHOP PLUNKET.

*(Sketch Model of a Statue to be erected in Dublin.)*

HAMO THORNYCROFT, R.A.

47 x 75

" . . . RINGS AND THINGS AND FINE ARRAY."

J. Young Hunter.

37 x 63

THE DAY'S WORK DONE.

ARTHUR LEMON.

54 x 84

A POOL ON THE MEDWAY.

ERNEST PARTON.

60 x 108

BLAKE'S THREE DAYS' ENGAGEMENT WITH VAN TROMP, 1653.

W. L. Wyllie, A.R.A.

30 x 44

FLIGHT OF THE FRENCH THROUGH THE TOWN OF VITTORIA, JUNE 21, 1813.

ROBERT HILLINGFORD.

45 x 36

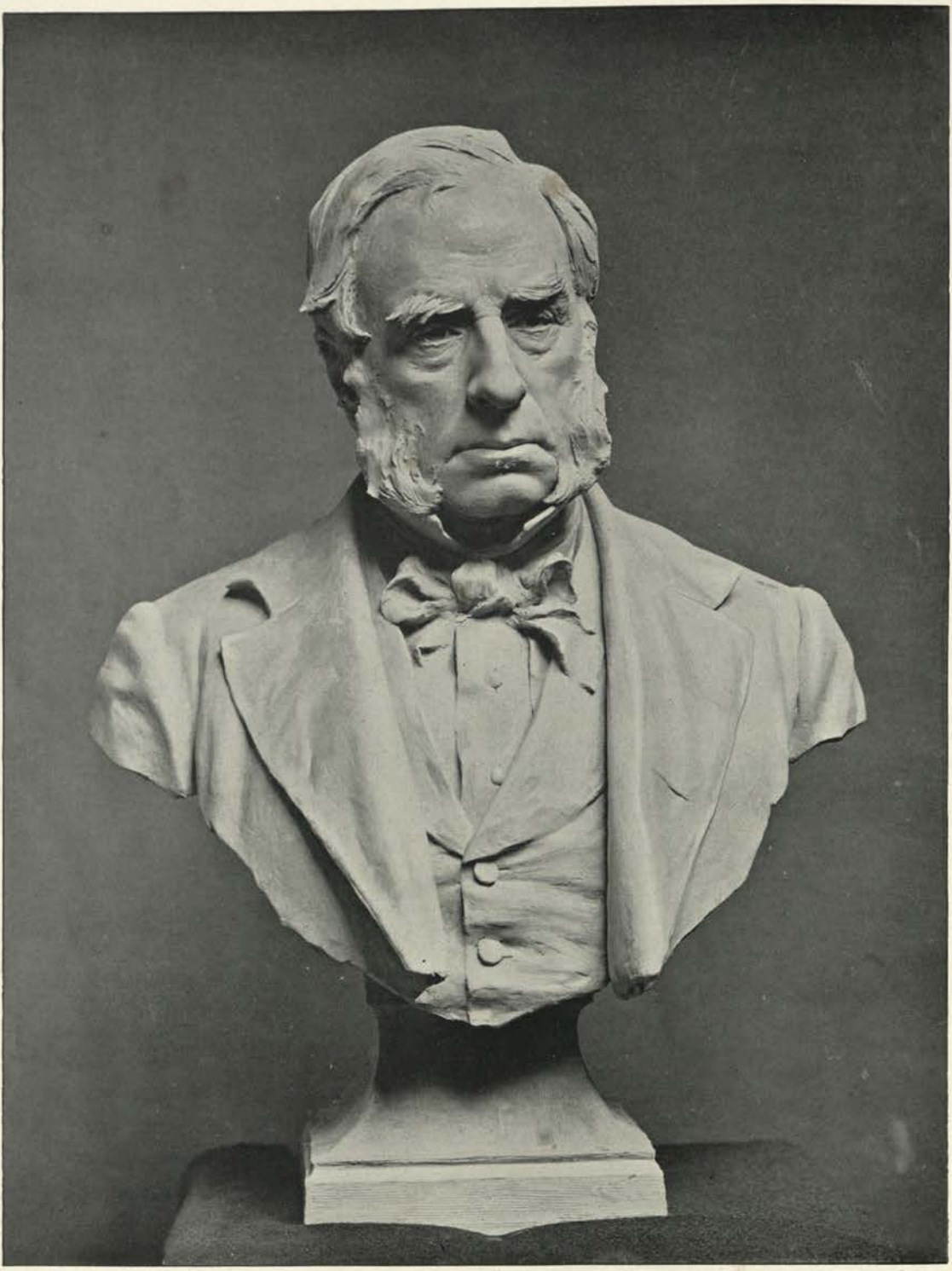
"IT IS OUR OPENING DAY."

G. P. JACOMB-HOOD.

68 x 49

THE FOLD YARD.

YEEND KING, R.I.



LIFE-SIZE

THE LATE DUKE OF DEVONSHIRE, K.G.

*(Study for the Colossal Statue to be erected at Eastbourne.)*

W. GOSCOMBE JOHN, A.R.A.

[Copyright is in every case strictly reserved.]

43 x 33

ORDERED SOUTH.

JOHN H. F. BACON.

*By Permission of Messrs. C. W. Faulkner and Co., Owners of the Copyright and Publishers of the Photogravure.*

# ROYAL ACADEMY PICTURES.

## PART II.

20¼ x 16¼

BEAUTY'S ALTAR (ENAMEL).

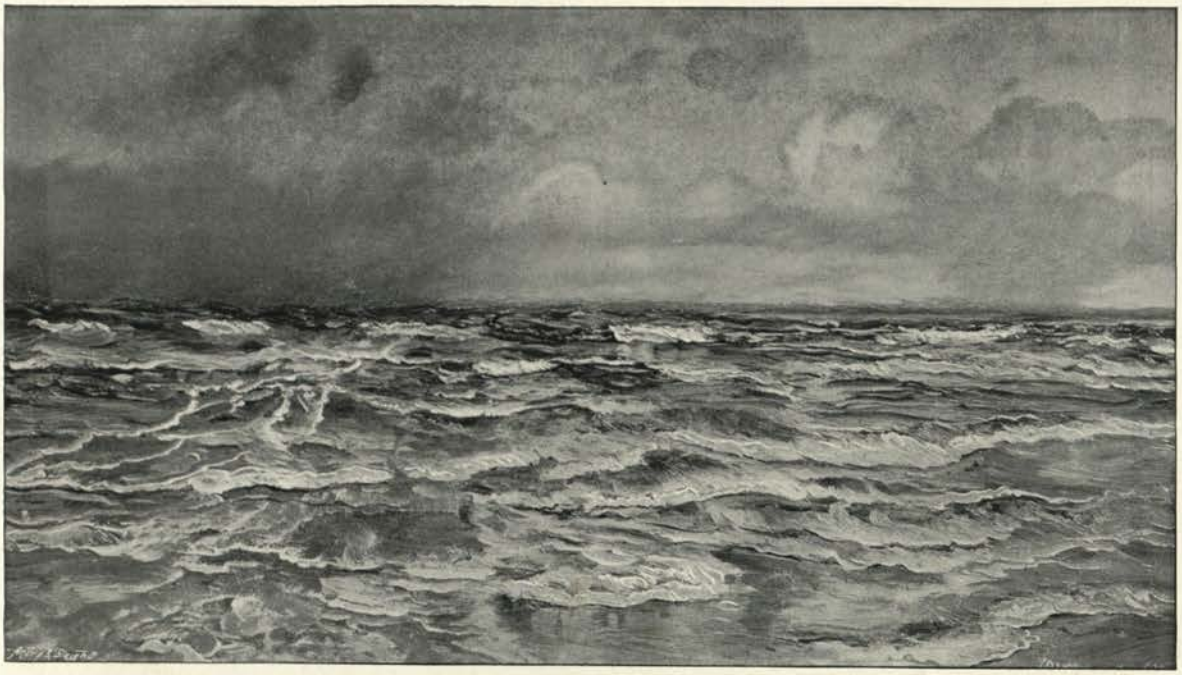
HUBERT VON HERKOMER R.A.

48½ x 36

A NAMELESS DELL.

J. MACWHIRTER, R.A.

*By Permission of A. M. Oyston, Esq., the Owner of the Picture, and of Franz Hanfstaengl, the Owner of the Copyright.*



9 x 16

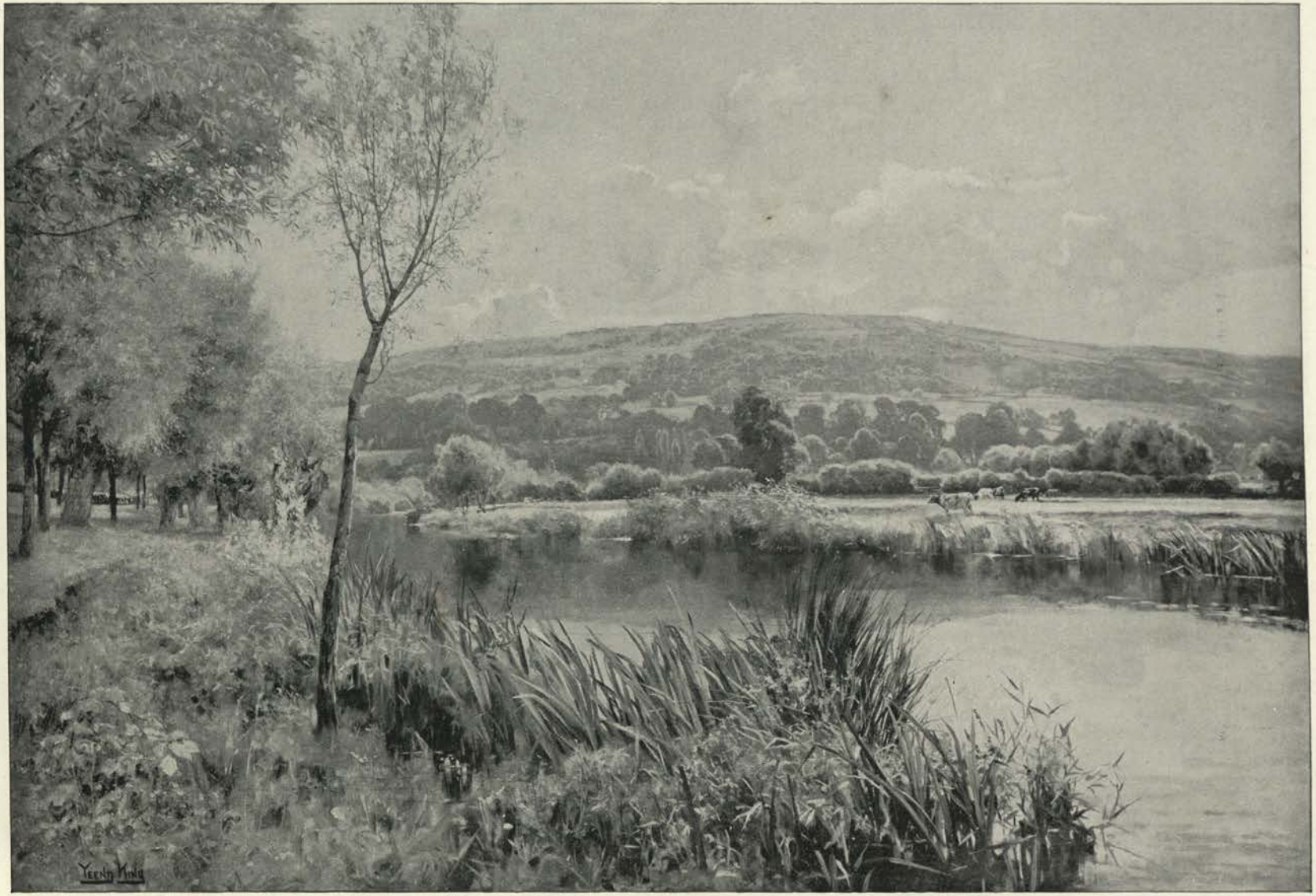
"AND NOW THE STORM-BLAST CAME, AND HE WAS TYRANNOUS AND STRONG."

JOHN BRETT, A.R.A.

25 x 35

THE COURSE OF TRUE LOVE.

G. C. HINDLEY.




48 x 72

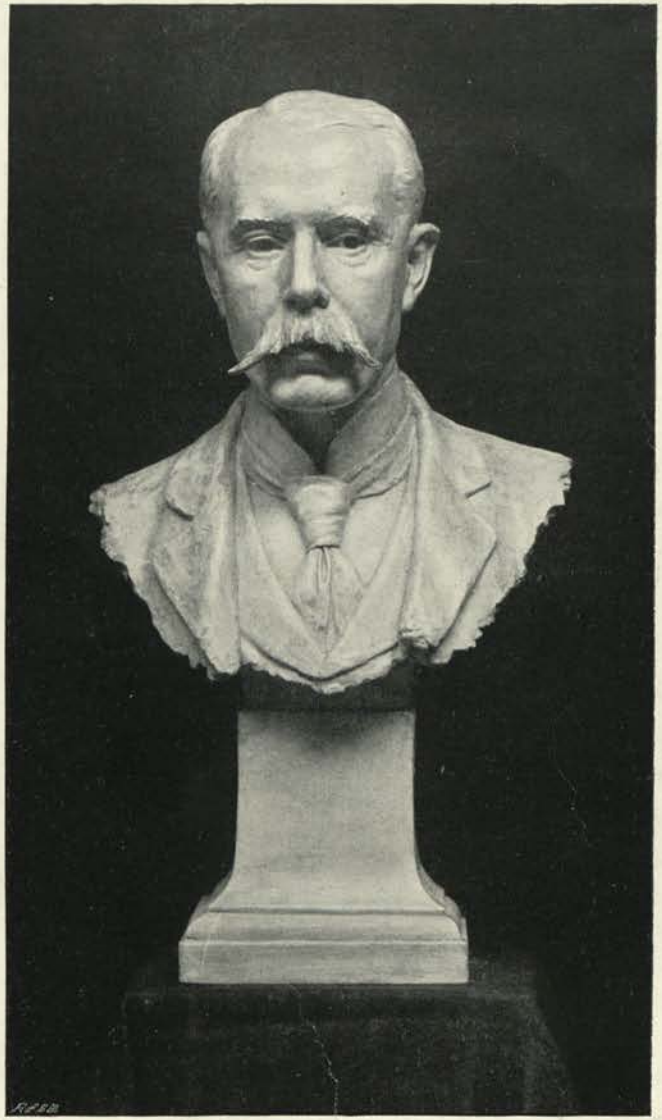
THE AVON BY BREDON HILL.

YEEND KING, R.I.

36 x 60

ECCE AGNUS DEI.

A. Chevallier Tayler.



LIFE-SIZE

GEORGE AGNEW, ESQ. (BRONZE).

E. ONSLOW FORD, R.A.

ALICE CONSTANCE, DAUGHTER OF SIR THOMAS RICHARDSON, M.P. (CHALK DRAWING).

SEYMOUR LUCAS, R.A.

30 x 38

THE OLD BRIDGE

STANHOPE A. FORBES, A.R.A.

36 x 108

LONDON FROM THE TOWER BRIDGE

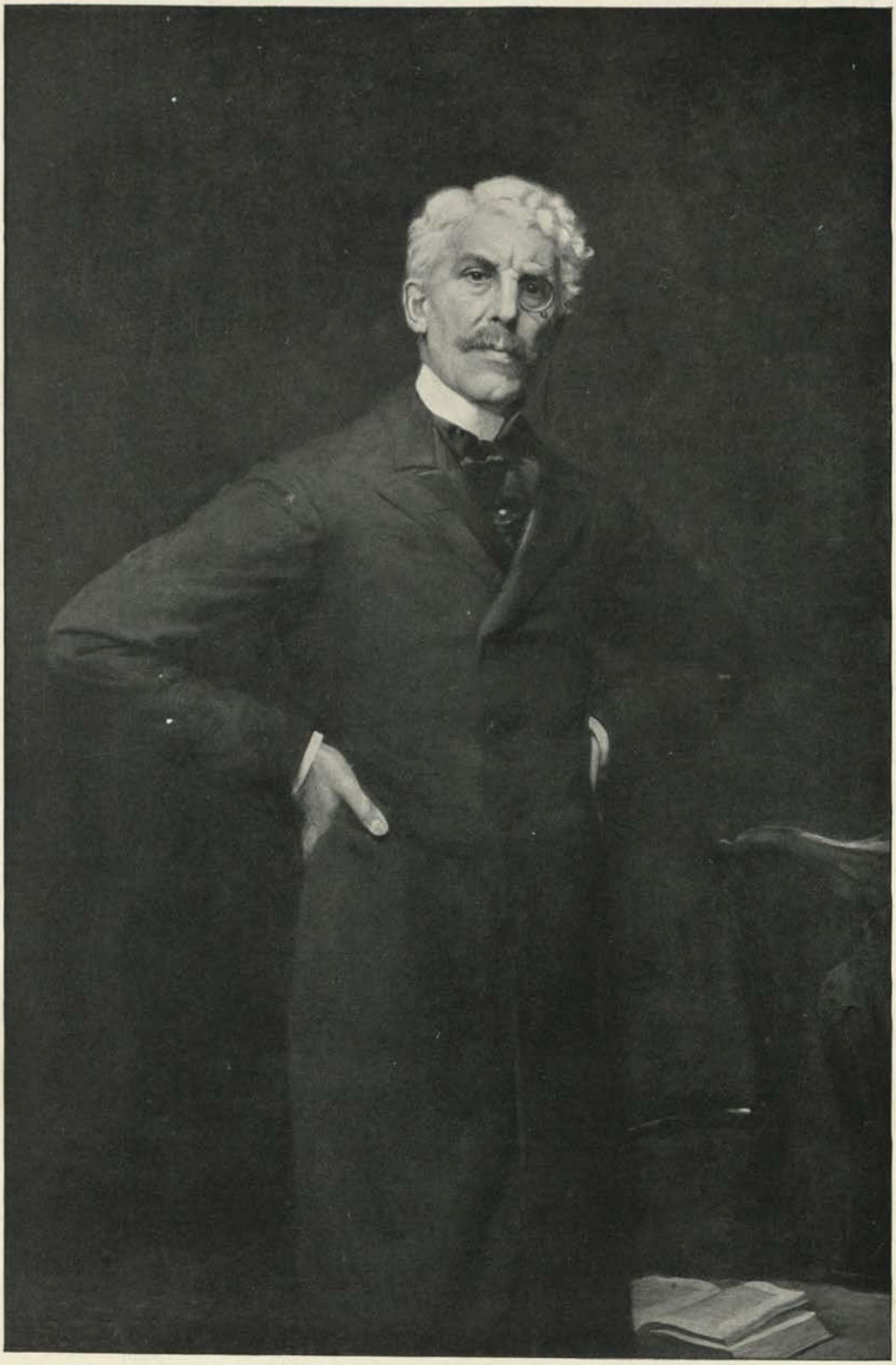
COLIN HUNTER, A.R.A.

*By Permission of Sir Donald Currie, the Owner of the Picture and Copyright.*

38 x 82

"A LOVING PSYCHE WHO LOSES SIGHT OF LOVE."—*E. Barrett Browning.*

M. Ridley Corbet.



60 x 39

SIR SQUIRE BANCROFT.

HUGH G. RIVIERE.

60 x 40

MRS. STIRLING STUART.

ARTHUR HACKER, A.R.A.

7 x 14

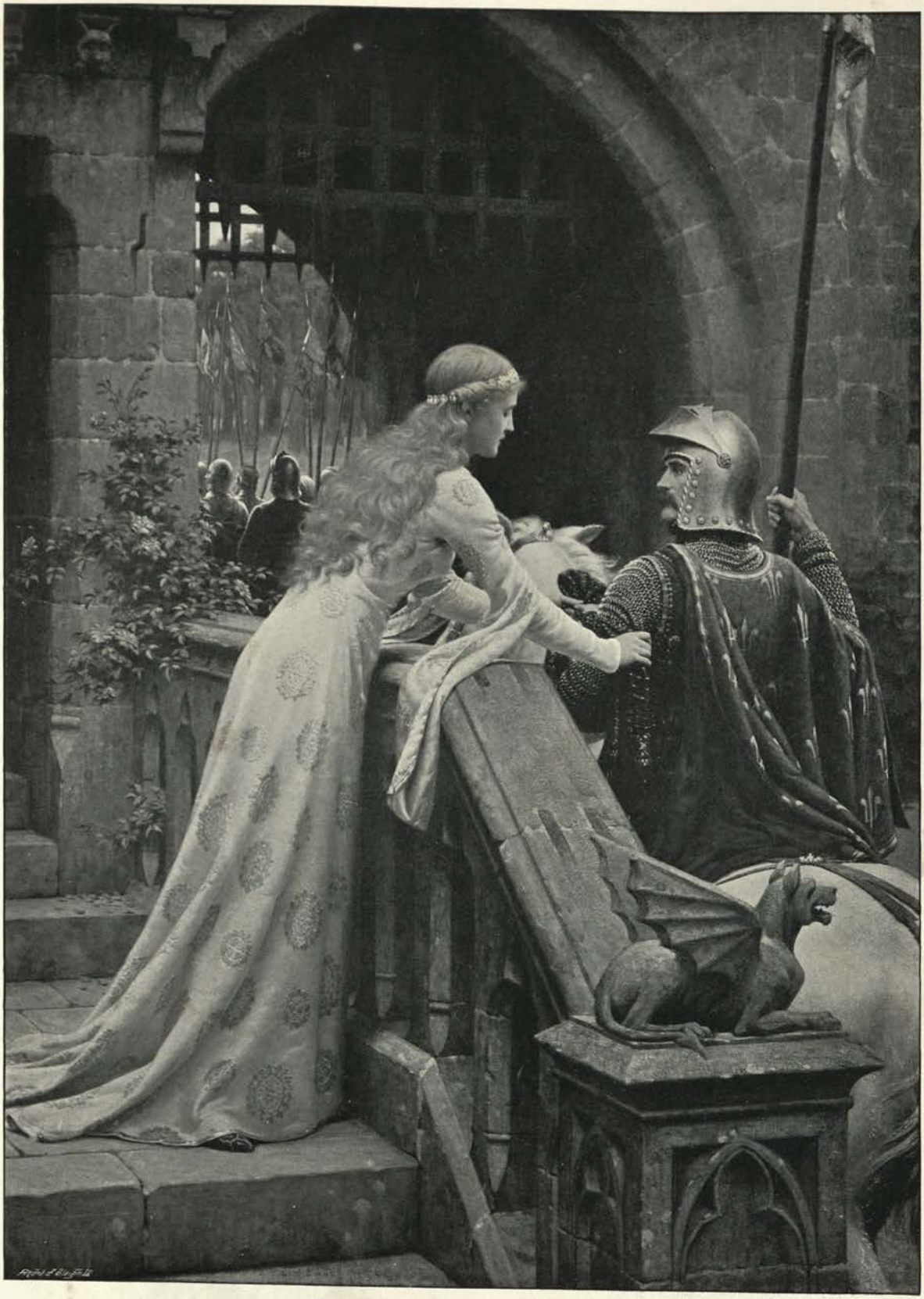
ETRETAT.

JOHN BRETT, A.R.A.

15 x 18

OUR PLAY ROOM.

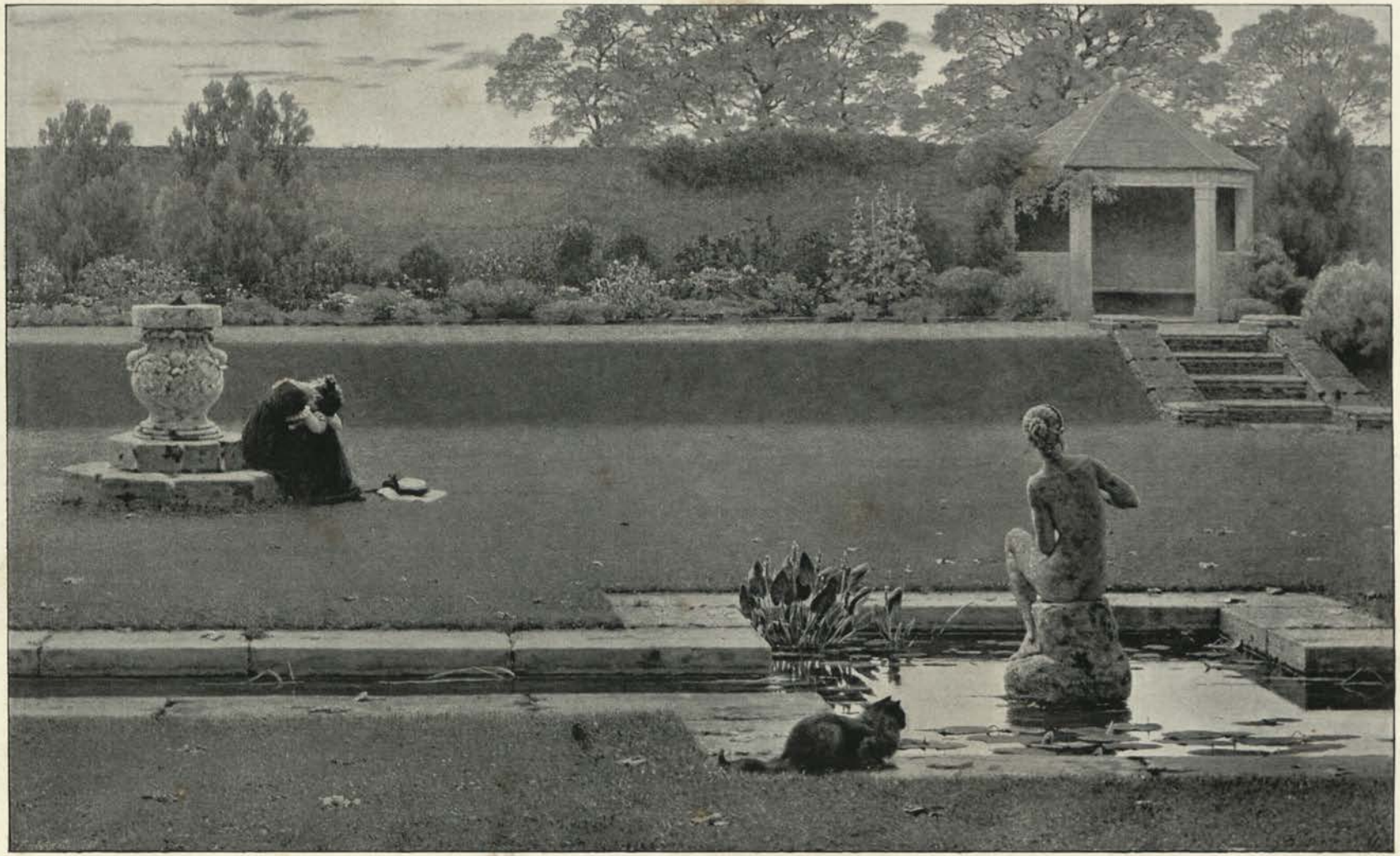
HENRIETTE RONNER, R.I.



63 x 46

GOD-SPEED.

E. Blair Leighton.



36 x 58

IN TIME OF WAR.

G. D. LESLIE, R.A.

48 x 72

A GARDEN OF LYONNESSE.

GILBERT FOSTER.

62 x 50

A FLYING VISIT.

KATE PERUGINI.

24 x 18

TREWOOF.

STANHOPE A. FORBES, A.R.A.

42 x 60

AN AUTUMN AFTERNOON.

J. AUMONIER, R.I.

AN AUTUMN EVENING.

FRED HALL.

17 x 8

THE RT. REV. THE LORD BISHOP OF LONDON (ENAMEL).

HUBERT VON HERKOMER, R.A.

50 x 38

MRS. JULES DE MERAY.

SOLOMON J. SOLOMON, A.R.A.

7 x 14

THE WIND AMONG THE BARLEY.

JOHN BRETT, A.R.A.

33 x 44

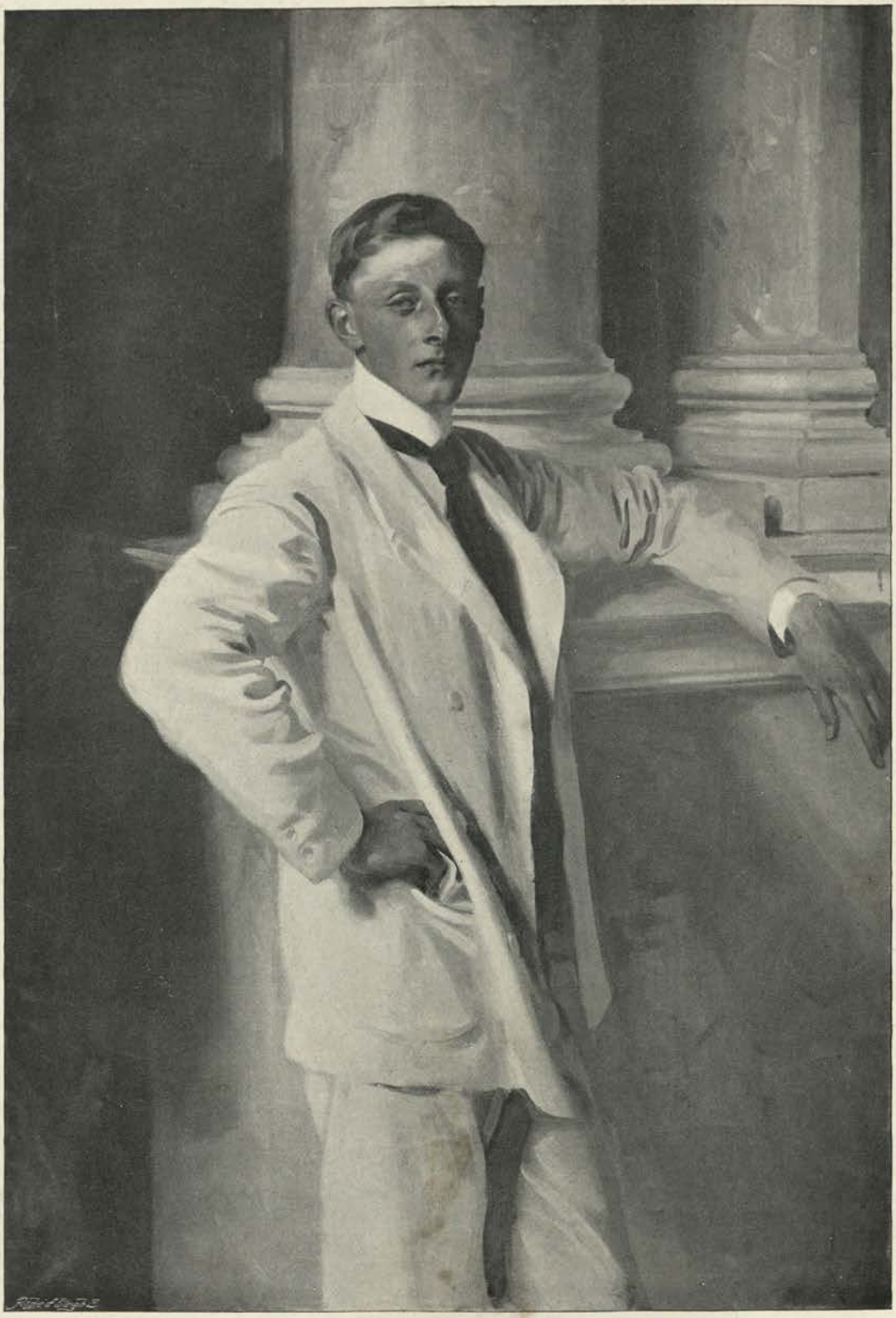
INTO THE SILENT SEA.

J. T. NETTLESHIP.

62 x 26

"BY THE DARK WATERS OF FORGETFULNESS."

GEORGE H. BOUGHTON, R.A.



THE EARL OF DALHOUSIE.

JOHN S. SARGENT, R.A.

50 x 37

MISS WOLF HARRIS.

LUKE FILDES, R.A.

53 x 75

THE MARKET CART EGYPT.

FREDERICK GOODALL, R.A.

12 x 13

A FORTUNE ON THE THROW.

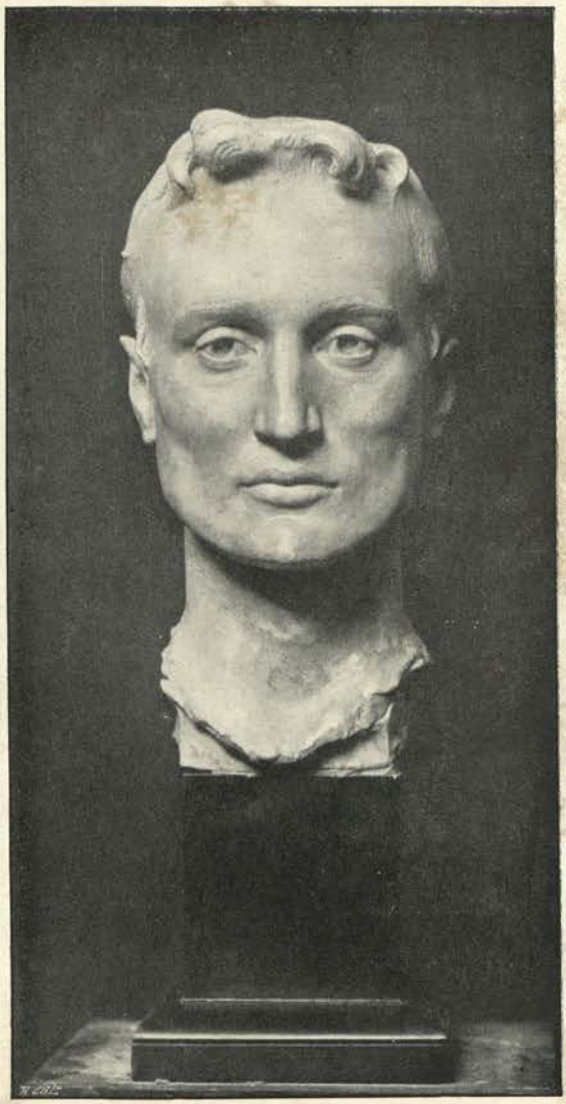
JOHN A. LOMAX.

*By Permission of Messrs. Thomas Agnew and Sons.*

22 x 45

A GOLDEN VALLEY.

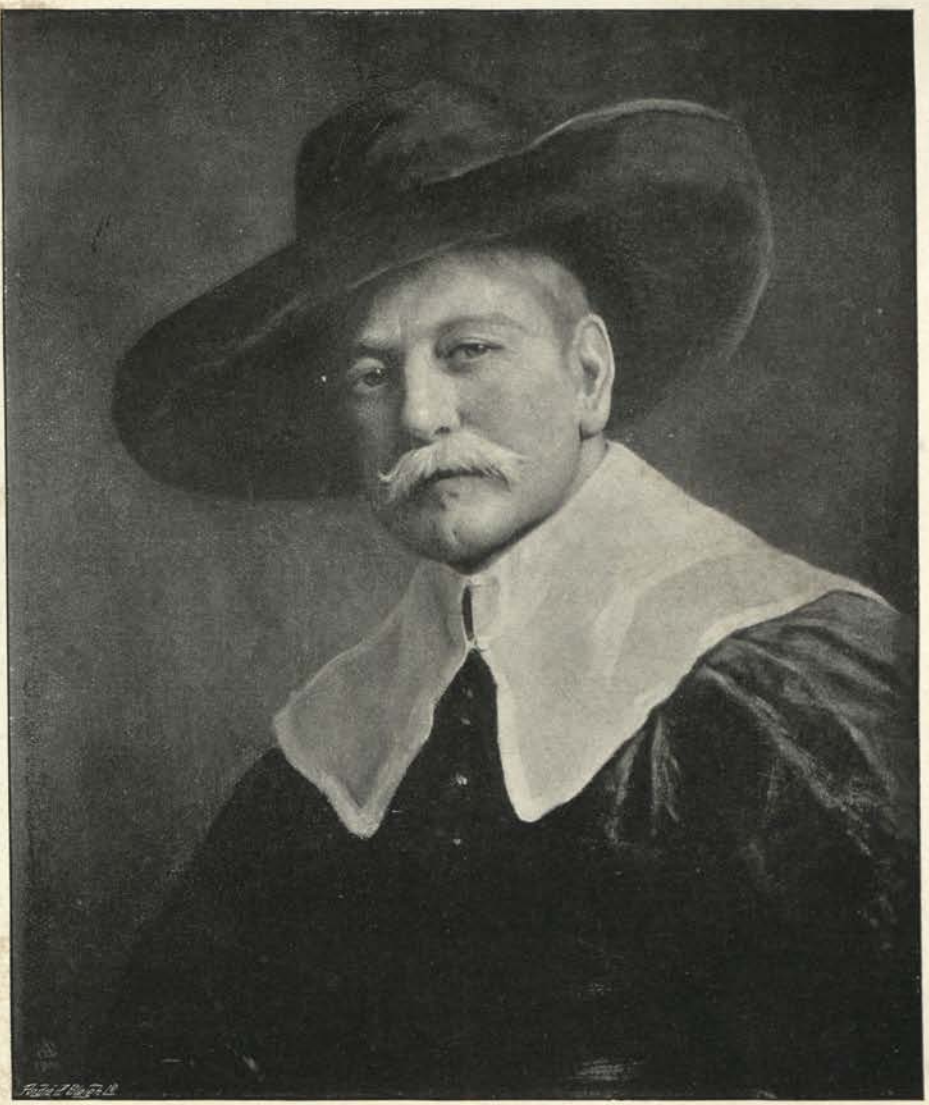
GEORGE WETHERBEE, R.I.



3 Feet High

E. M. P. FISHER, ESQ. (Bronze).

George Frampton, A.R.A.



24 x 20

A MAN IN BLACK.

G. A. Storey, A.R.A.

43 x 72

## BRIG OF BALGOWNIE.

*"Brig of Balgownie, wight is thy wa'.*
*Wi' a wife's ae son and a mare ae foal*
*Down shalt thou fa'."*

DAVID MURRAY, A.R.A.

A SOLDIER'S RETURN.

MARCUS STONE, R.A.

*By Permission of Messrs. Raphael Tuck and Sons, the Owners of the Copyright, who will publish a Photogravure of the subject.*

50 x 37

FOREST PASTURES.

ERNEST A. WATERLOW, A.R.A.

61 x 46

THE PLOUGH-BOY.

H. H. La Thangue, A.R.A.

3 Feet High

## GUINEVERE AND THE NESTLING.

*". . . . and after loved it tenderly*
*And named it nestling; so forgot herself*
*A moment, and her cares;"—Tennyson ("The Last Tournament").*

W. Reynolds-Stephens.

30 x 20

ROSE AND CLEMATIS: PORTRAIT.

PHIL R. MORRIS, A.R.A.

25 x 19

ROSES (WATER-COLOUR).

W. J. MUCKLEY.

34 x 50

THE DOGS OF DEATH.

*"Beware of the White Hounds whose baying no man hears,*
*Though it is the wind that shakes the unsteady stars;*
*They are the Hounds seen of men in old forlorn wars:*
*They are the Hounds that hunt the stricken years."*

MAUD EARL.

40 x 60

SPRING.

T. Sidney Cooper, R.A.

40 x 60

SUMMER.

T. Sidney Cooper, R.A.

40 x 60

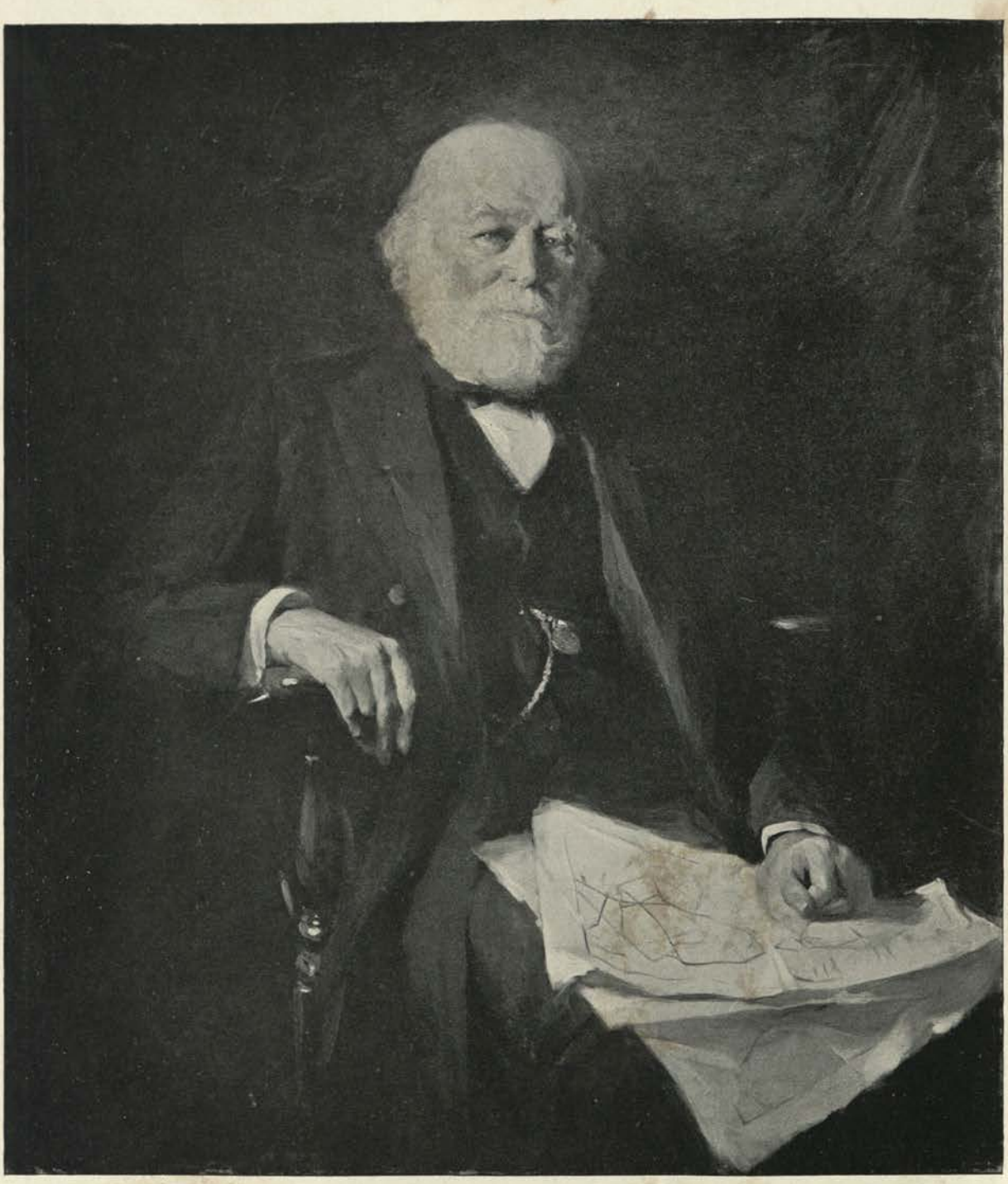
AUTUMN.

T. Sidney Cooper, R.A.

40 x 60

WINTER.

T. Sidney Cooper, R.A.



SIR LOWTHIAN BELL, BART.

FRANK BRAMLEY, A.R.A.

# ROYAL ACADEMY PICTURES.

## PART III.

60 x 72

CUPID'S WELL.

HAROLD SPEED.

7 x 14

SEAFORD.

JOHN BRETT, A.R.A.

40 x 50

"TO LIFE AND TOIL, THE BREATH OF NATURE LENDS A TOUCH OF COLOUR."

C. M. Q. ORCHARDSON.

23 × 20

"SHE GIVES A SIDE-GLANCE AND LOOKS DOWN,
BEWARE, BEWARE,
TRUST HER NOT, SHE IS FOOLING THEE."—*Longfellow.*

---

W. P. FRITH, R.A.

FROST FAIR (1684).

A. GILLARD GLINDONI.

3 Feet High

GEORGE RUSSELL COCKERELL, ESQ. (Bronze).

George Frampton, A.R.A.

56 x 44

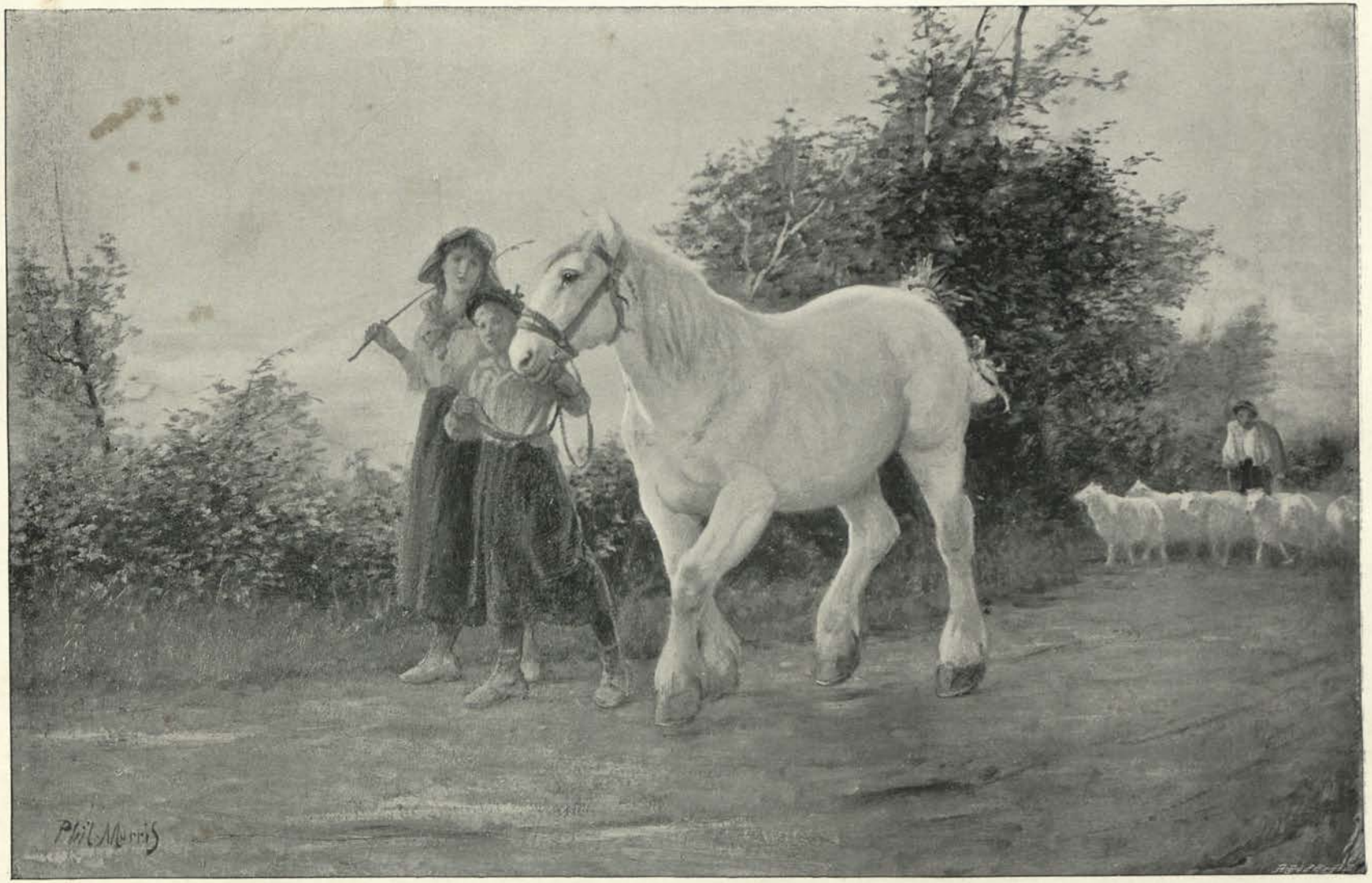
MISS ELENA M. GRACE.

Hubert von Herkomer, R.A.

48 x 72

IN VIEW OF WINDSOR.

DAVID MURRAY, A.R.A.




20 × 30

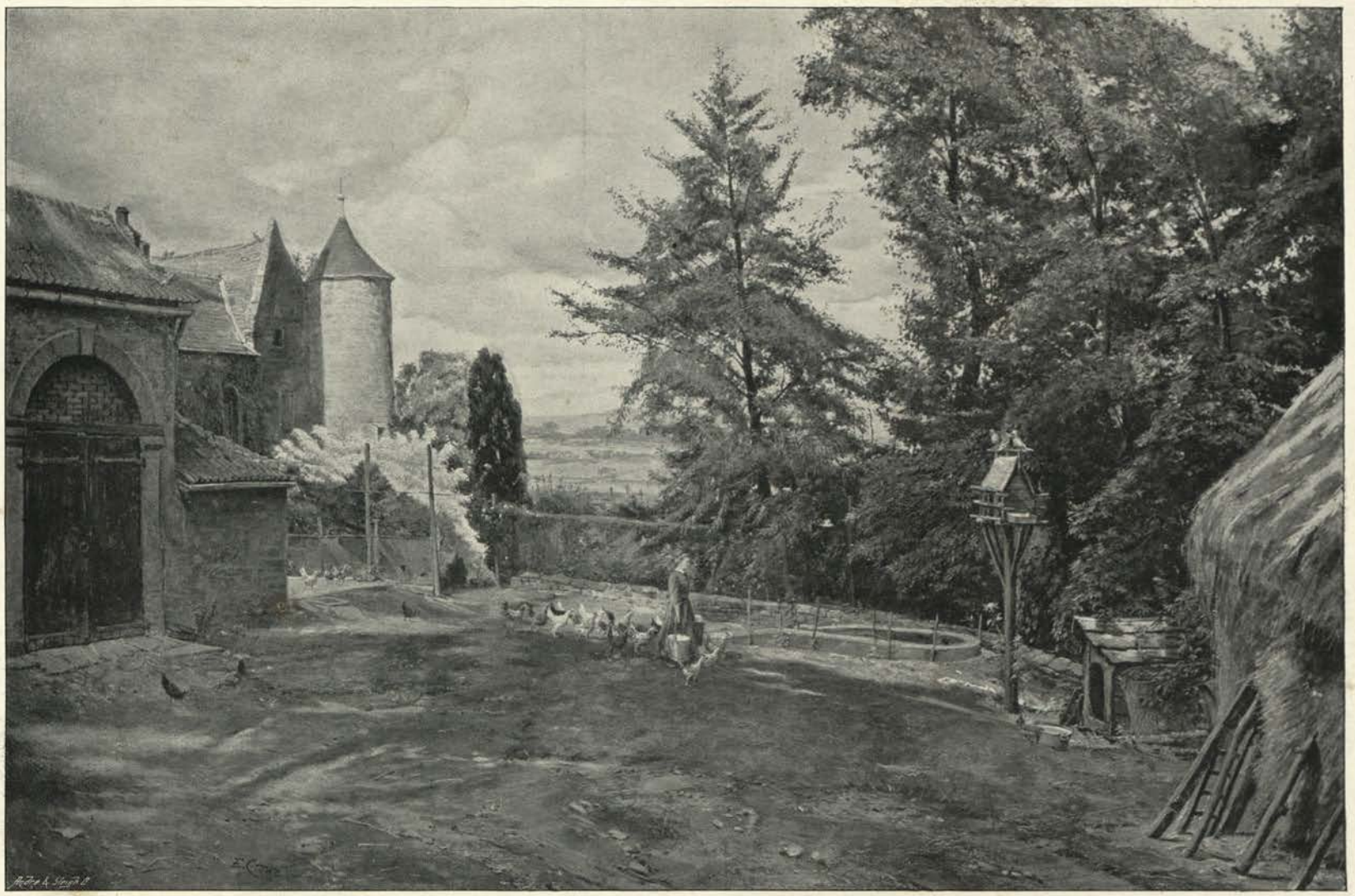
COMING FROM THE FAIR.

PHIL R. MORRIS, A.R.A.

40 x 50

MUSICIENNE DU SILENCE.

ARTHUR HACKER, A.R.A.

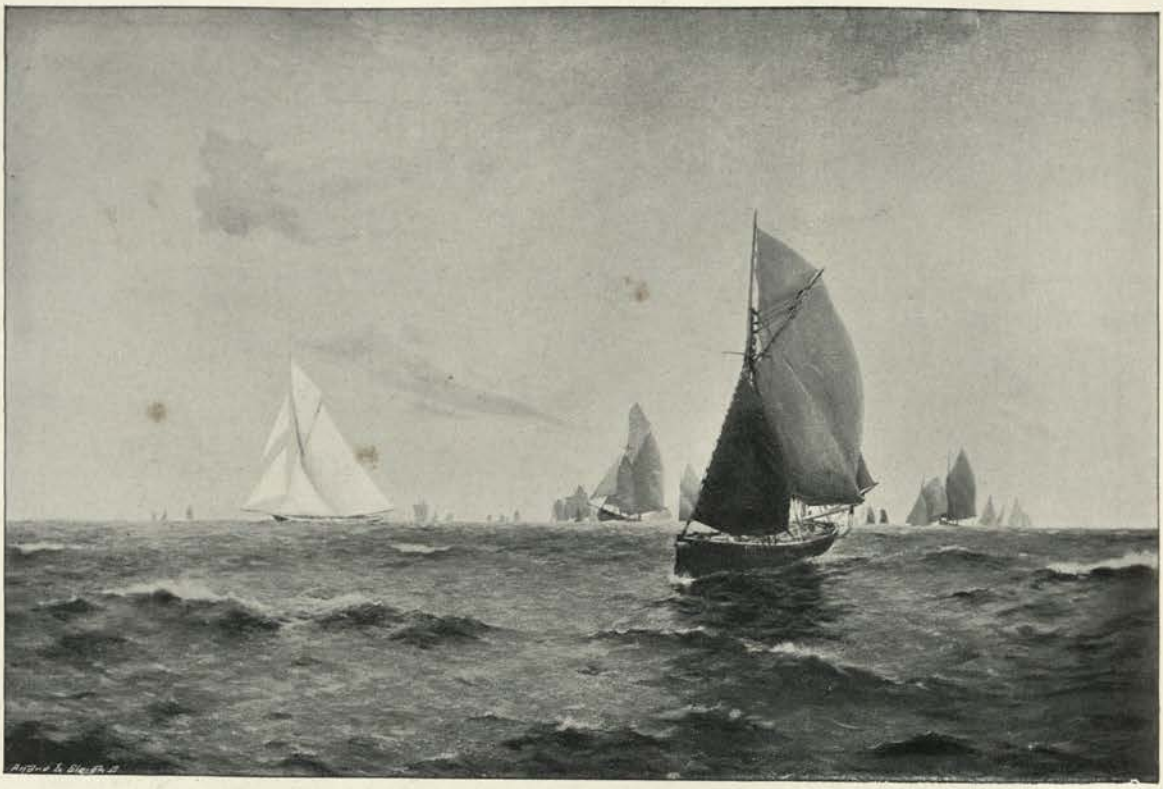


40 x 60

## THE POULTRY YARD.

*"While the cock with lively din*
* * * *
*To the stack or the barn door*
*Stoutly struts his dames before."—L'Allegro.*

EYRE CROWE, A.R.A.



48 x 72

TOIL AND PLEASURE.

EDMUND C. FULLER.

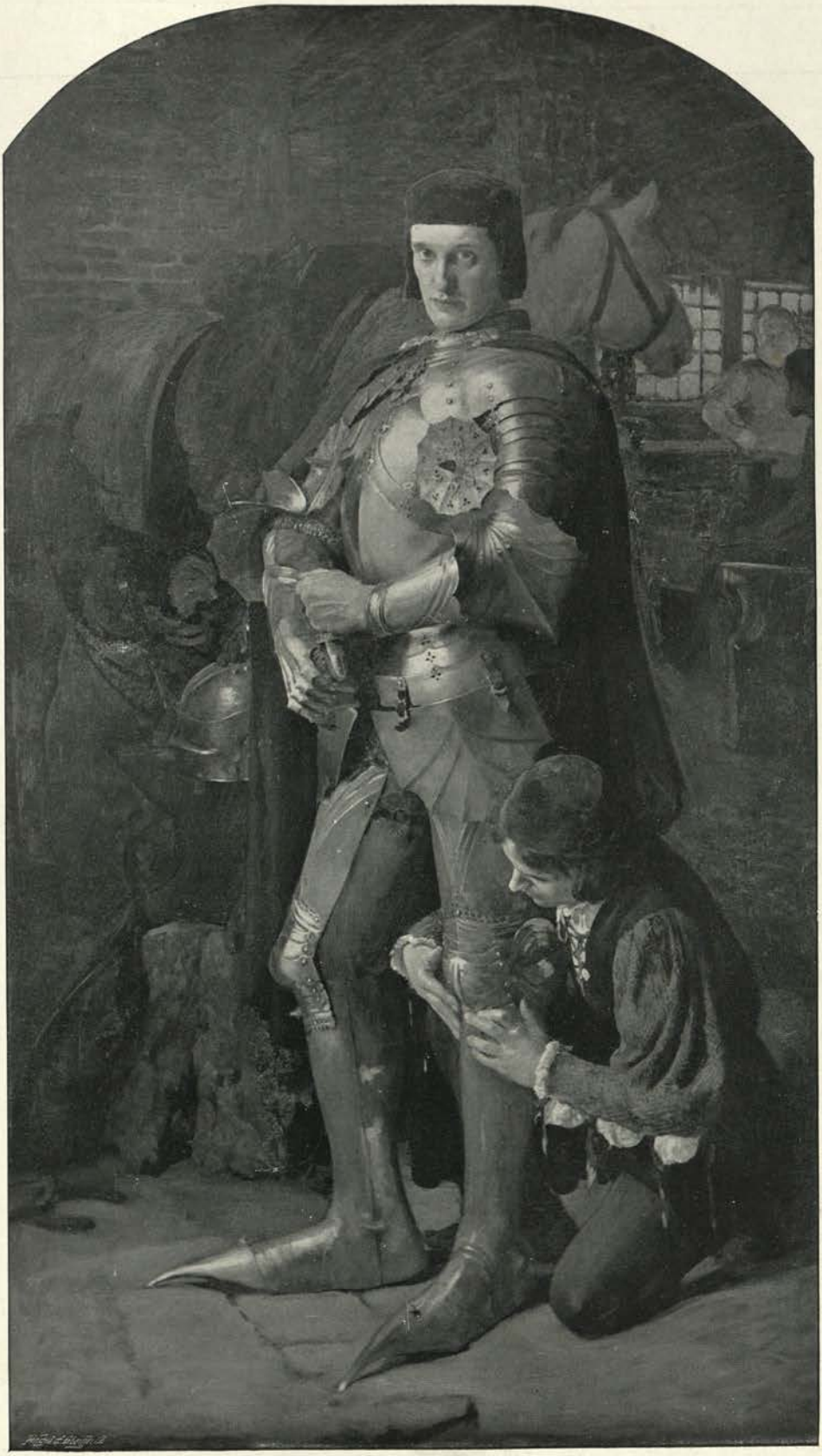
38 x 33

HER LADYSHIP.

RUDOLF LEHMANN.

A STUDENT OF THE AZHAR MOSQUE, CAIRO.

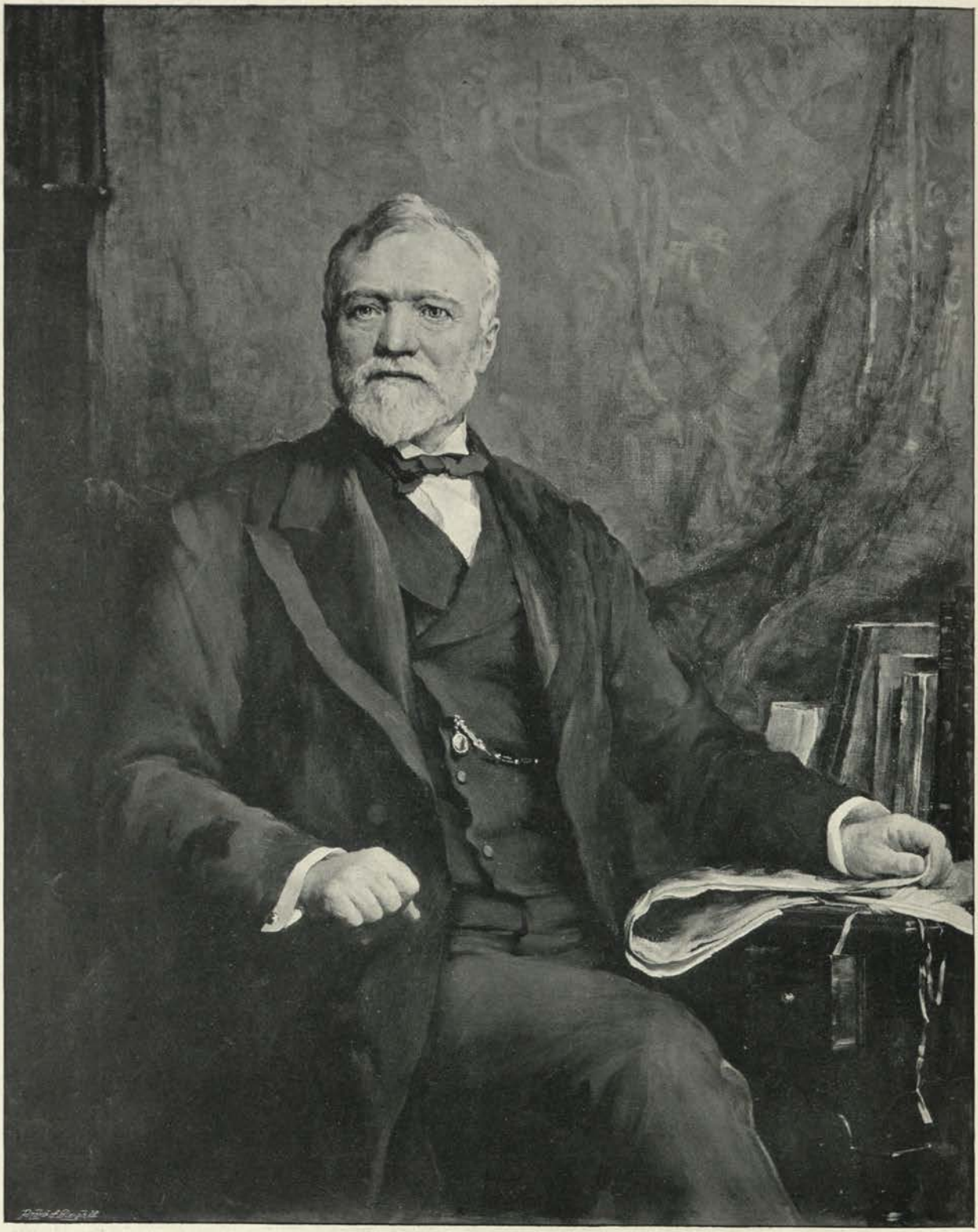
WALTER C. HORSLEY.



84 x 48

EQUIPPED.

SOLOMON J. SOLOMON, A.R.A.



50 x 40

ANDREW CARNEGIE, ESQ.

W. W. Ouless, R.A.

50 x 40

LADY STEPHENSON.

A. S. Cope, A.R.A.

48 x 72

PASTORALE PROVENÇALE.

ERNEST A. WATERLOW, A.R.A.

60 x 40

ROSCOE BRUNNER, ESQ.

ARTHUR HACKER, A.R.A.

MRS. HANDFIELD JONES.

H. DE T. GLAZEBROOK.

36 x 72

WISHFORD BRIDGE ON THE WILY RIVER: AUTUMN MANŒUVRES, 1898, WITH THE NORTHERN ARMY.

J. P. Beadle.

"WHEN SUN IS SET."

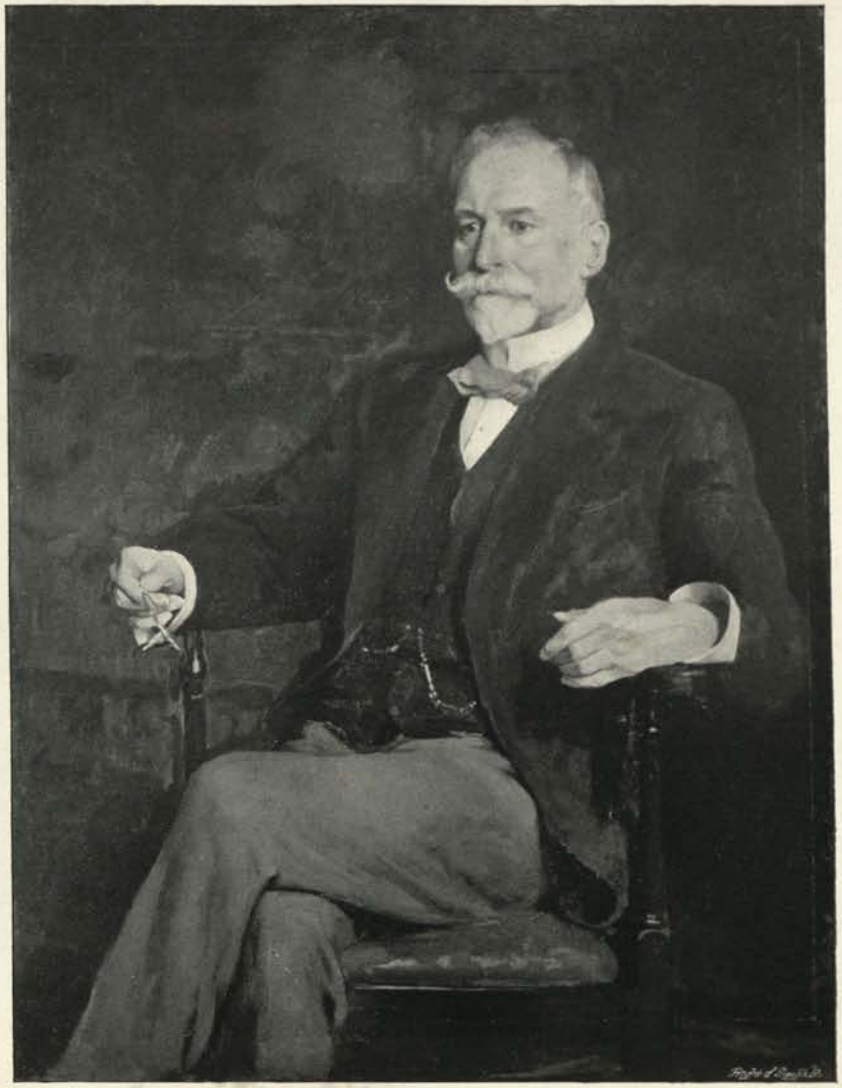
B. W. LEADER, R.A.

*By Permission of Messrs. Thomas Agnew and Sons, the Owners of the Copyright.*

50 x 36

A LADY OF QUALITY.

FRANK W. W. TOPHAM, R.I.



50 x 38

A. W. CROSS, ESQ.

SOLOMON J. SOLOMON, A.R.A.

64284

THE GOOSE GIRL.

VAL C. PRINSEP, R.A.

ANCHORED TO THE NETS.

COLIN HUNTER, A.R.A.

46 x 60

THE RAINBOW.

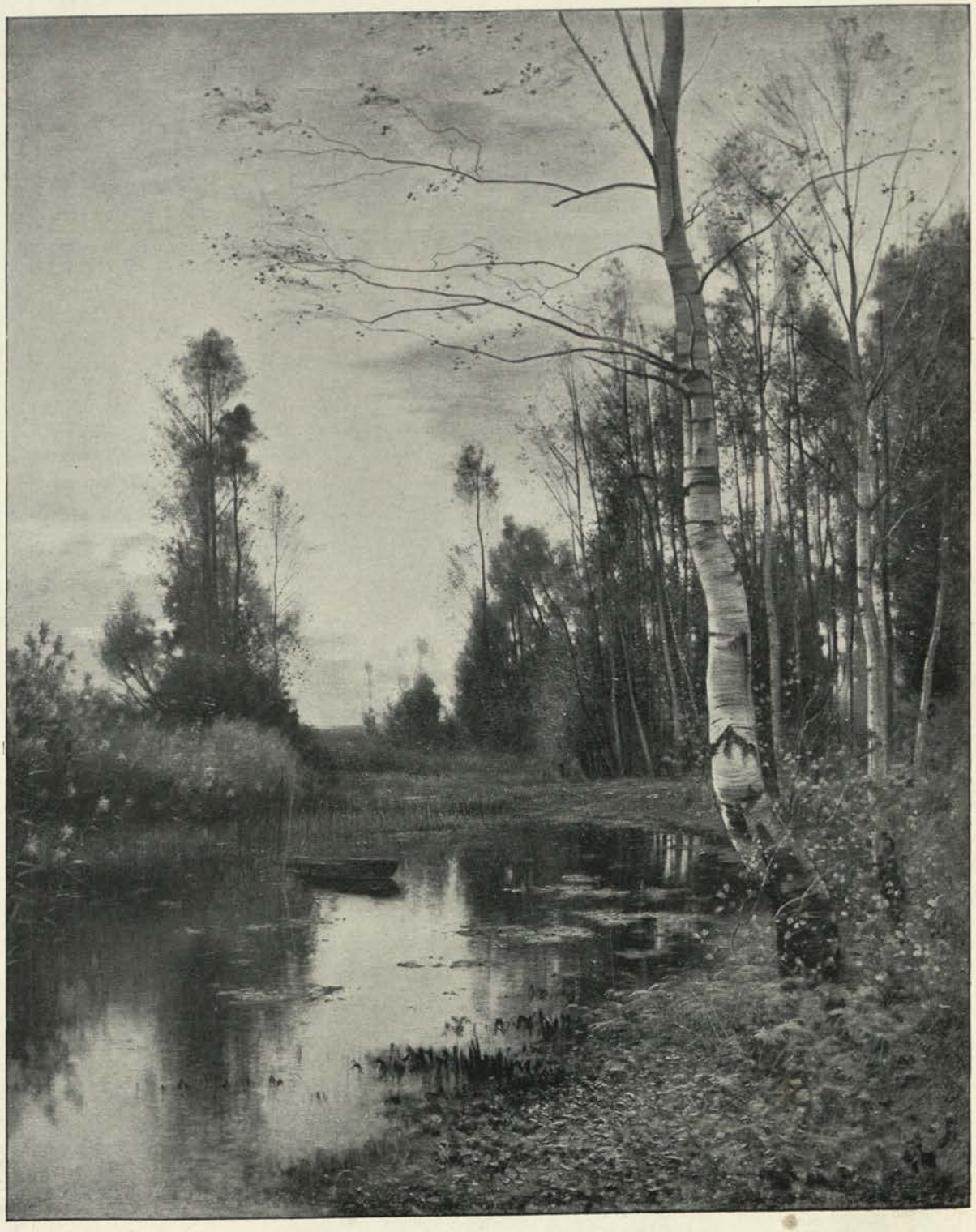
ARNESBY BROWN.

*By Permission of Captain Dudley Harvey, the Owner of the Picture.*

LIFE-SIZE

LEWIS WALLER, ESQ., AS BRUTUS (BRONZE).

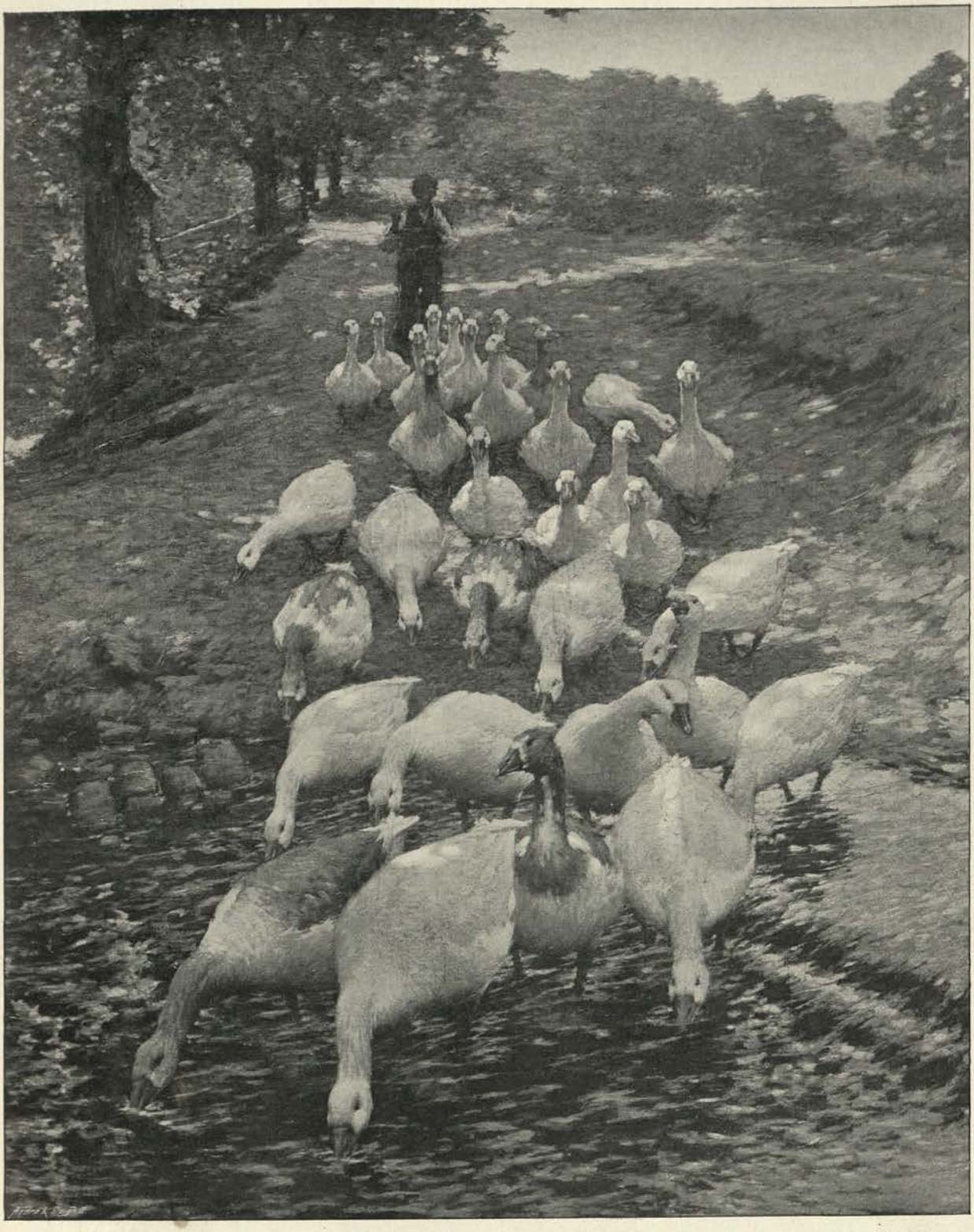
E. ONSLOW FORD, R.A.



72 x 58

SOLITUDE.

ERNEST PARTON

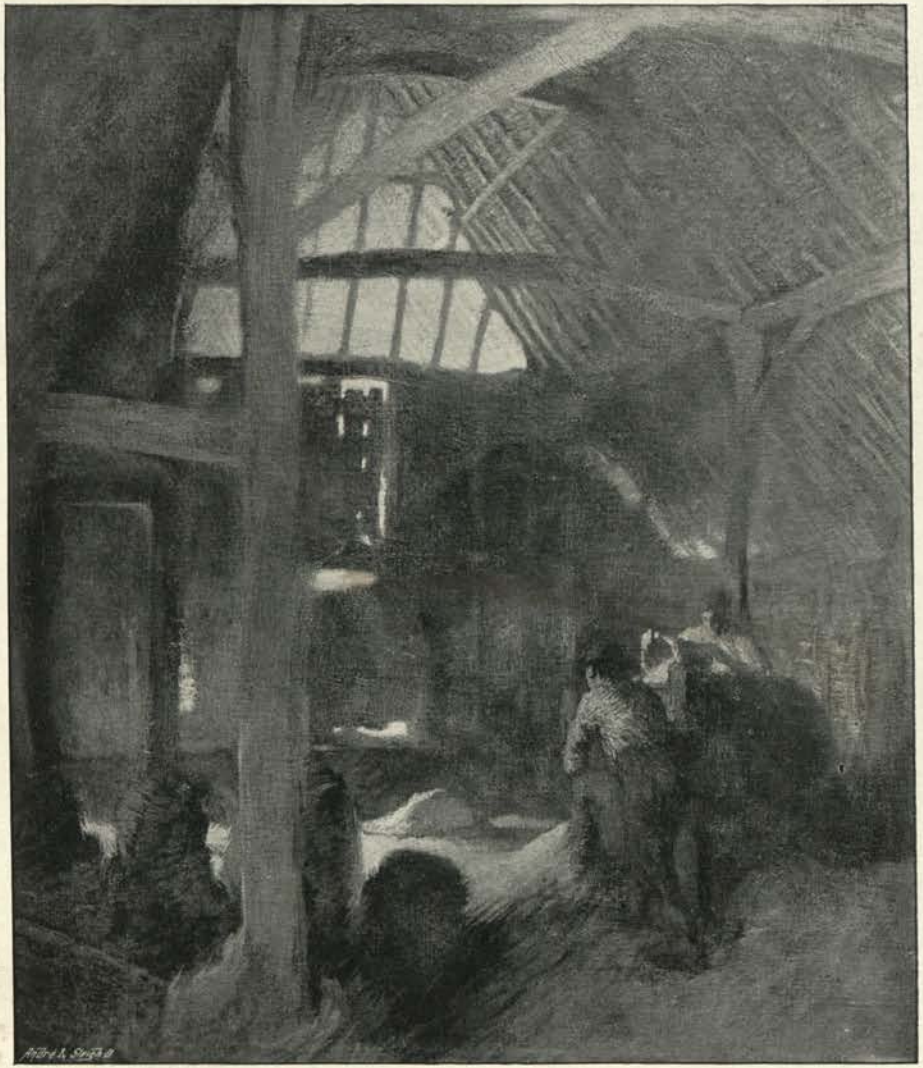


46 x 36

THE WATER-PLASH.

H. H. LA THANGUE, A.R.A.

*By Permission of George McCulloch, Esq., the Owner of the Picture and Copyright.*



30 x 25

THE DARK BARN.

GEORGE CLAUSEN, A.R.A.

*By Permission of Messrs. Boussod, Valadon and Co.*

68 x 43

MRS. MICKLETHWAIT AND HER DAUGHTER DYONIS.

MARY L. WALLER.

18 x 27

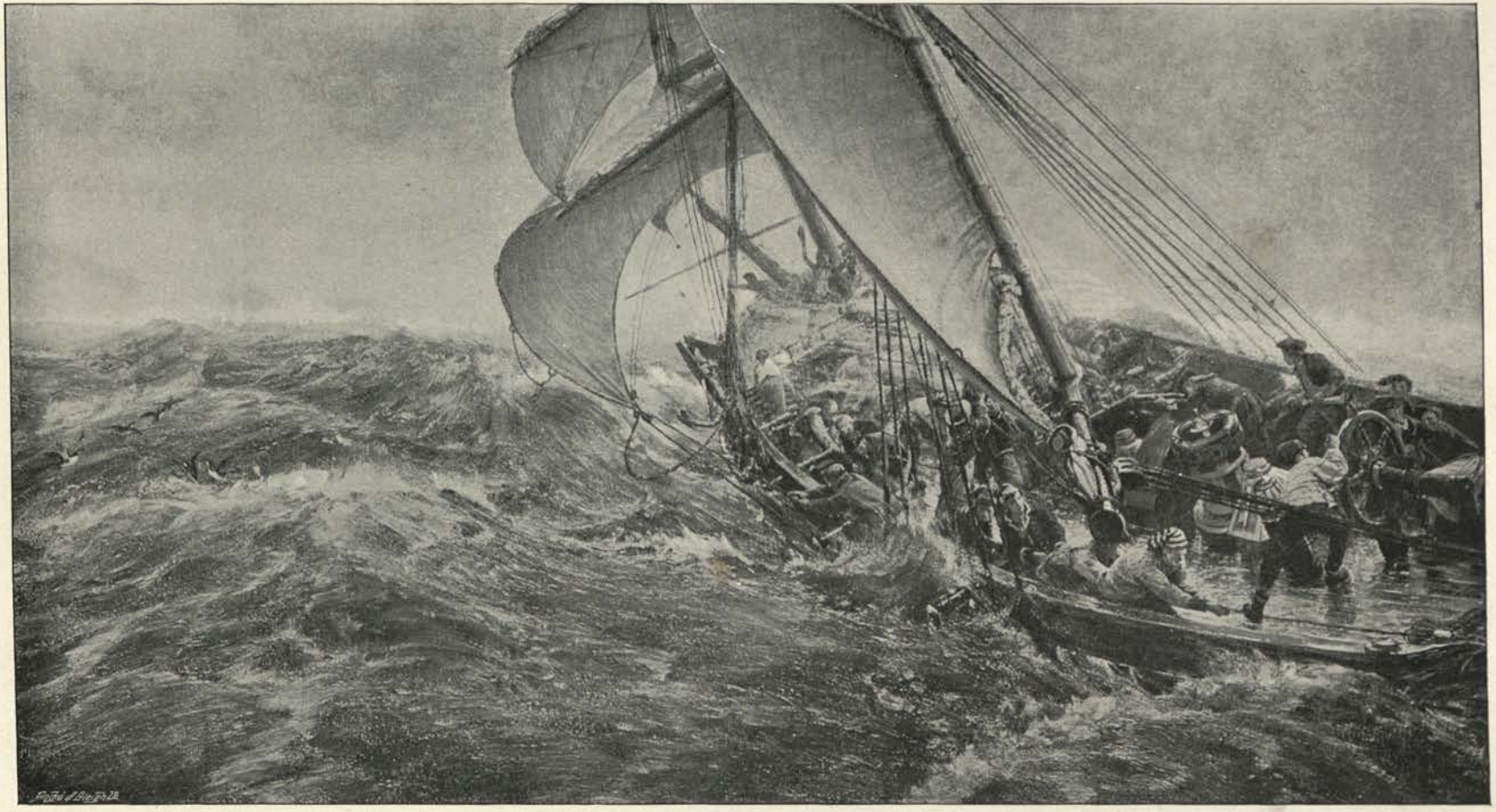
"EAST OF THE SUN AND WEST OF THE MOON."

H. W. B. Davis, R.A.

60 x 120

HORSES BATHING IN THE SEA.

LUCY E. KEMP-WELCH.



46 x 84

"BREAKERS AHEAD! 'WARE MANACLES!"

C. NAPIER HEMY, A.R.A.

25 x 22

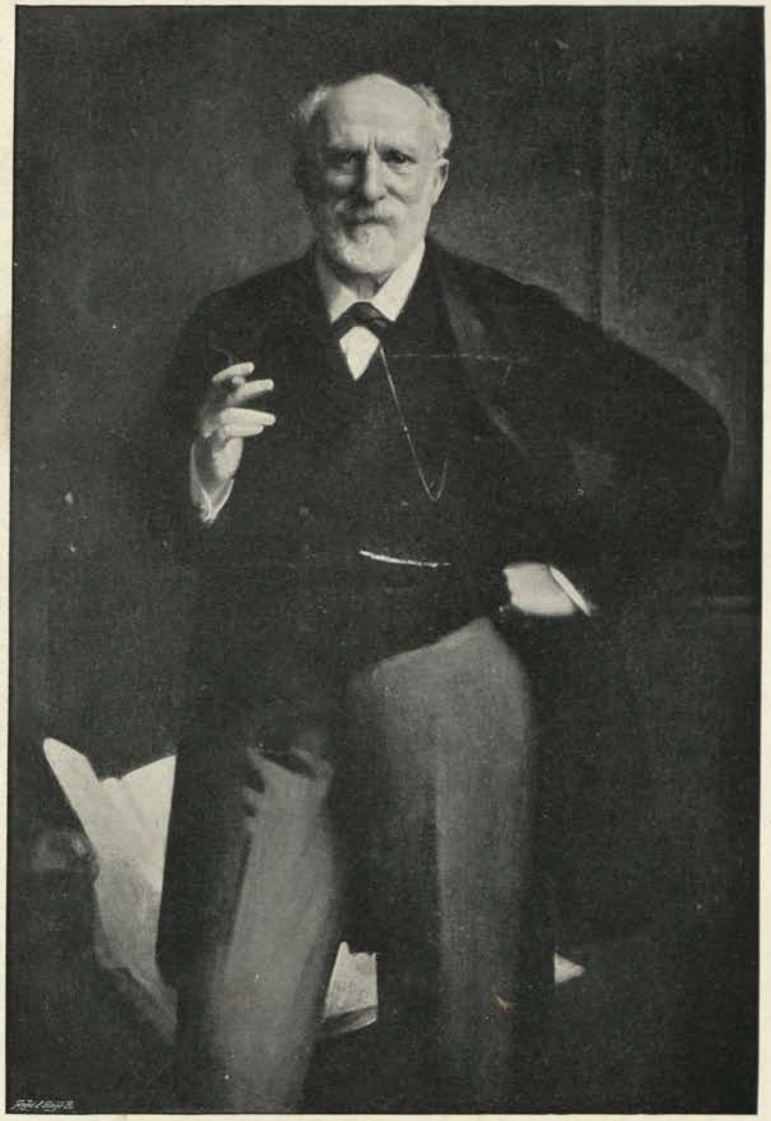
MAKING A RICK.

GEORGE CLAUSEN, A.R.A.

*By Permission of Messrs. Boussod, Valadon and Co.*

MARGARET FRANCES GREAVES.

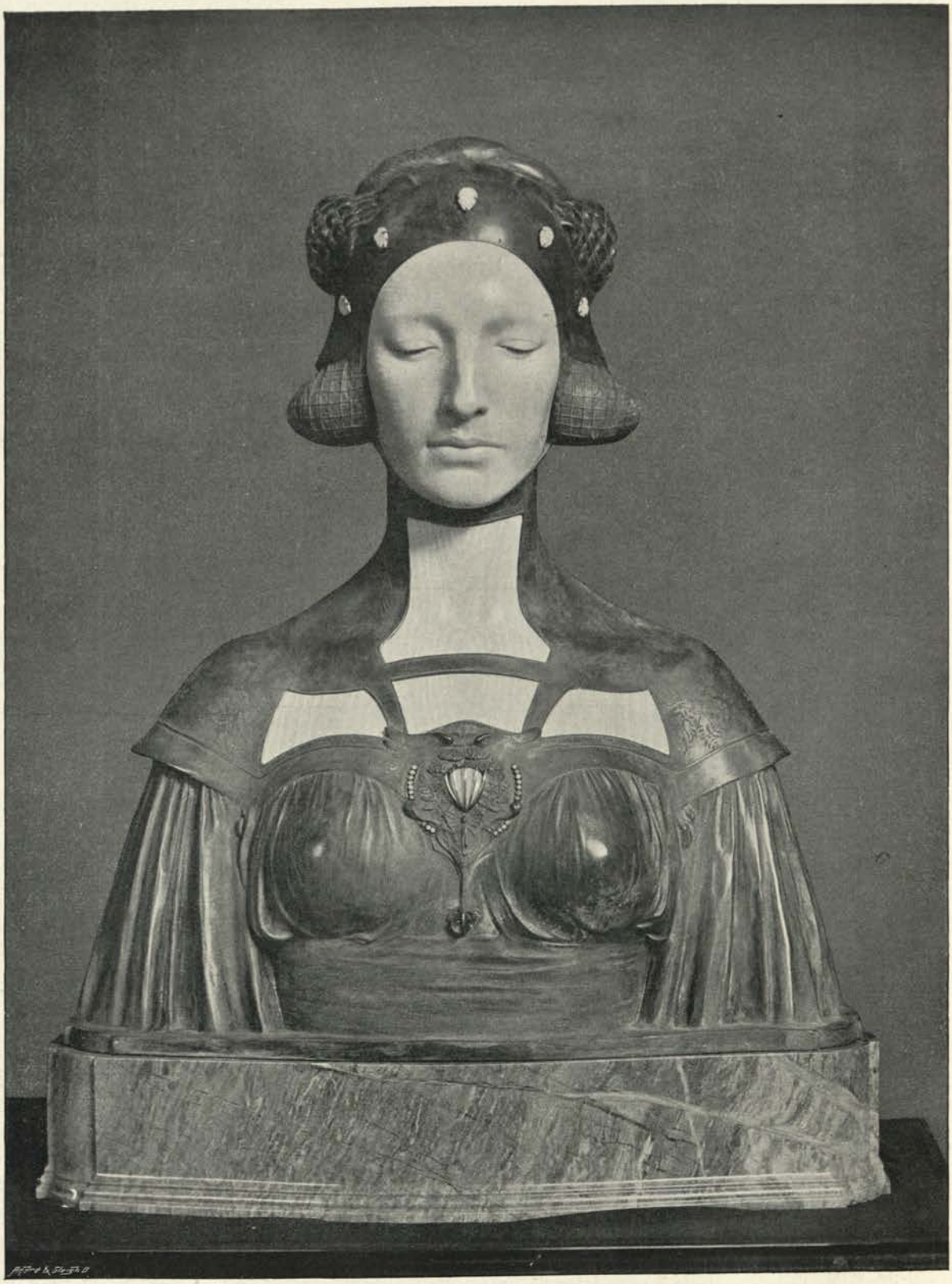
H. H. La Thangue, A.R.A.



60 x 40

SEPTIMUS VAUGHAN MORGAN, ESQ.

Arthur Hacker, A.R.A.



3 Feet High

LAMIA (Ivory and Bronze).

George Frampton, A.R.A.

13 x 30

THE GLOAMING.

H. W. B. DAVIS, R.A.

24 x 36

LEE MANOR LANE (WATER COLOUR).

ALFRED EAST, A.R.A.

NEAR DUNBAR, NORTH BRITAIN.

JAMES SANT, R.A.

50 x 72

AFTER HEAT OF DAY.

ARNESBY BROWN.

36 x 24

THE MYSTERIES OF THE DEEP.

EDWARD F. BREWTNALL.

18 x 27

TWILIGHT GREY.

H. W. B. DAVIS, R.A.

96 x 44

THE LADY INCHIQUIN.

HERBERT J. DRAPER.

LIFE-SIZE

WOLFRAM ONSLOW FORD, ESQ.

E. ONSLOW FORD, R.A

RAPUNZEL.

*From a Poem by William Morris.*

I. L. GLOAG.

10 x 19

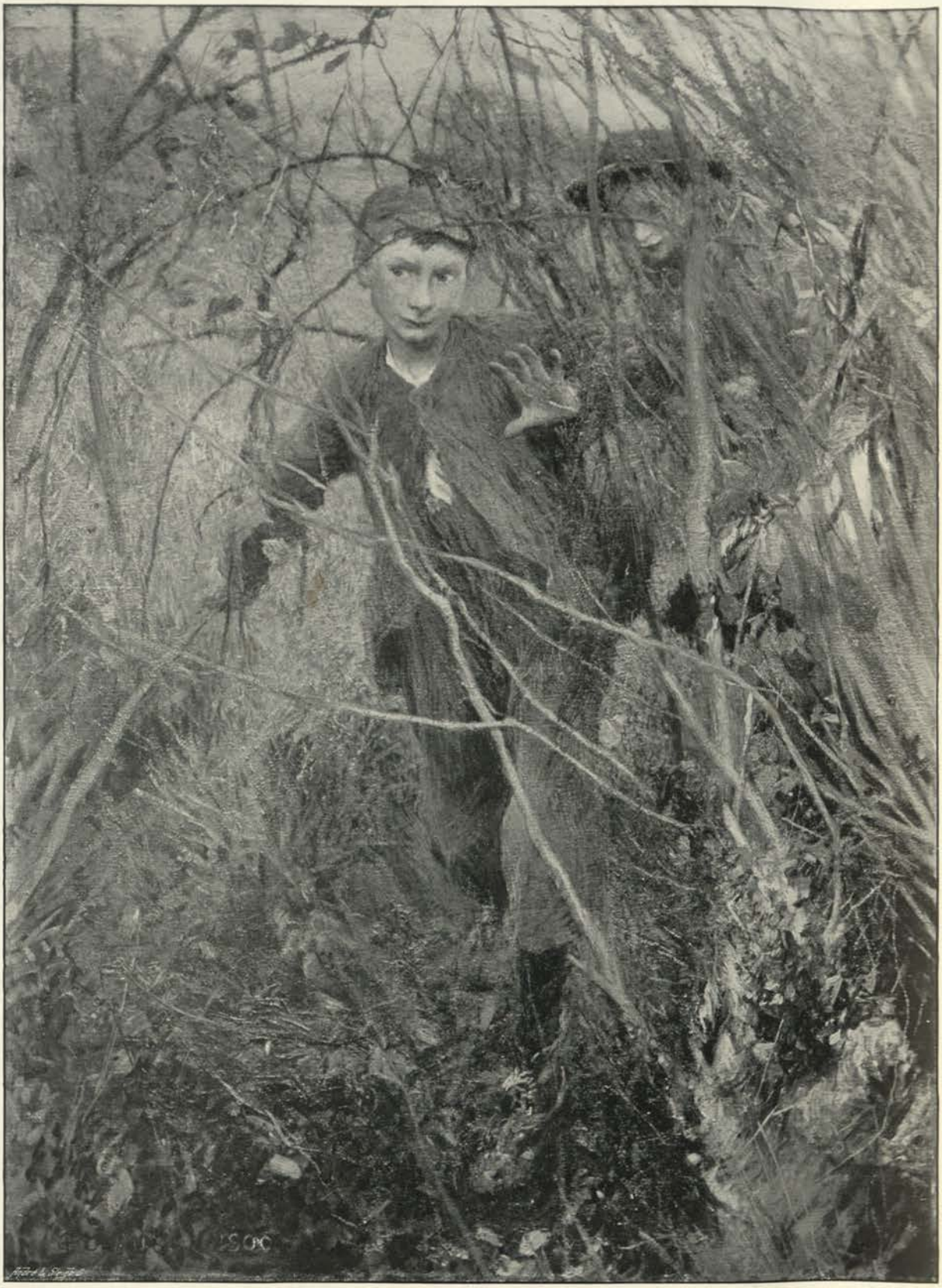
NEWTRAIN BAY, CORNWALL.

JOHN BRETT, A.R.A.

40 x 60

THE LAND OF OLIVES.

ERNEST A. WATERLOW, A.R.A.



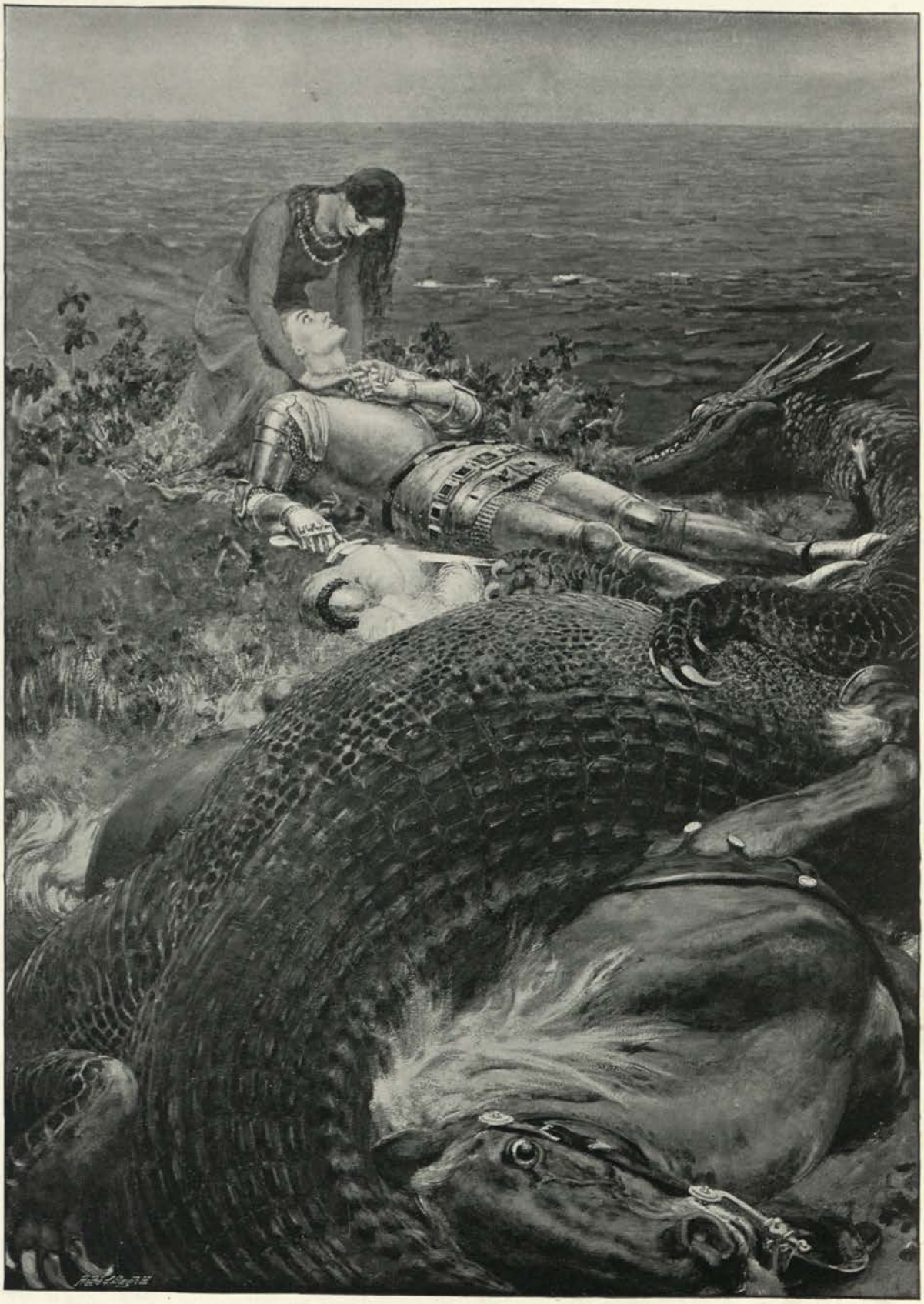
42 x 36

THE GAP IN THE HEDGE.

GEORGE CLAUSEN, A.R.A.

*By Permission of Messrs. Boussod, Valadon and Co.*

[Copyright is in every case strictly reserved.]



66 x 45

ST. GEORGE.

BRITON RIVIERE, R.A.

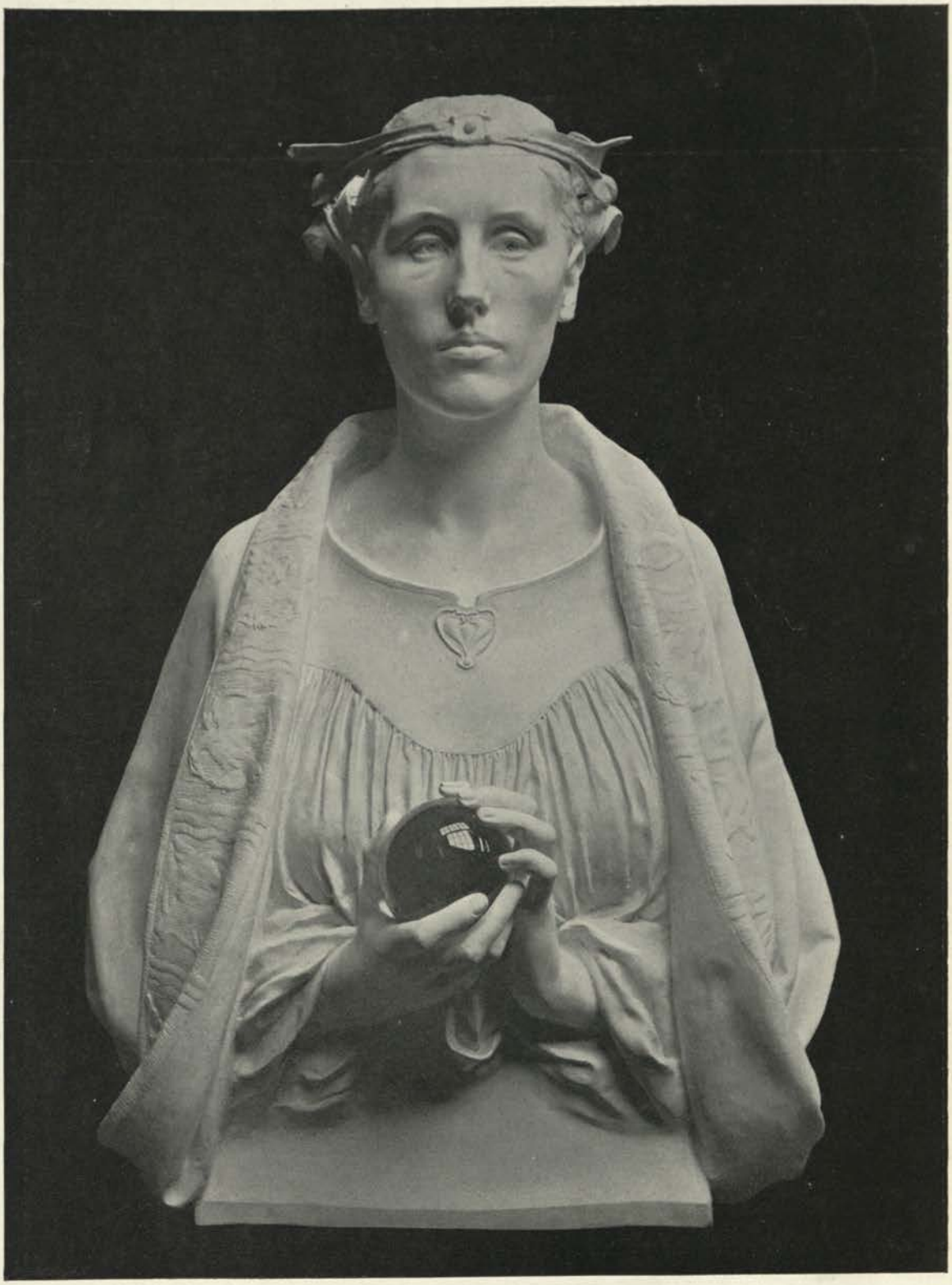
# ROYAL ACADEMY PICTURES.

## PART IV.

48 x 40

"THROUGH THE MIST OF PASSED YEARS."—*Keats.*

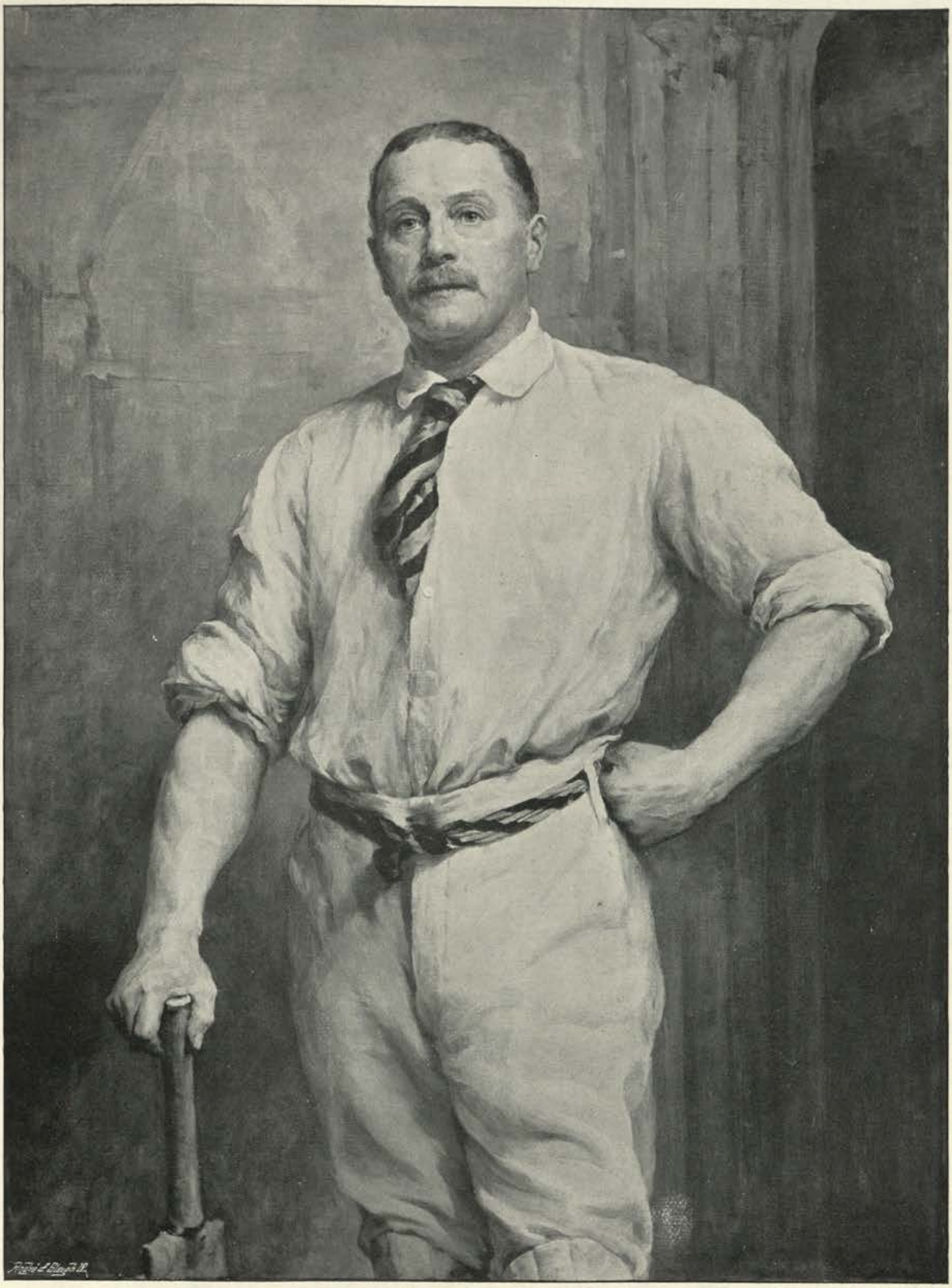
FRANK BRAMLEY, A.R.A.



36 Inches High

THE PROPHETESS OF FATE (Bronze).

Alfred Drury, A.R.A.



55 x 41

A. N. HORNBY, ESQ.

*Presented to him by some Members and Friends of the Lancashire County Cricket Club.*

W. W. OULESS, R.A.

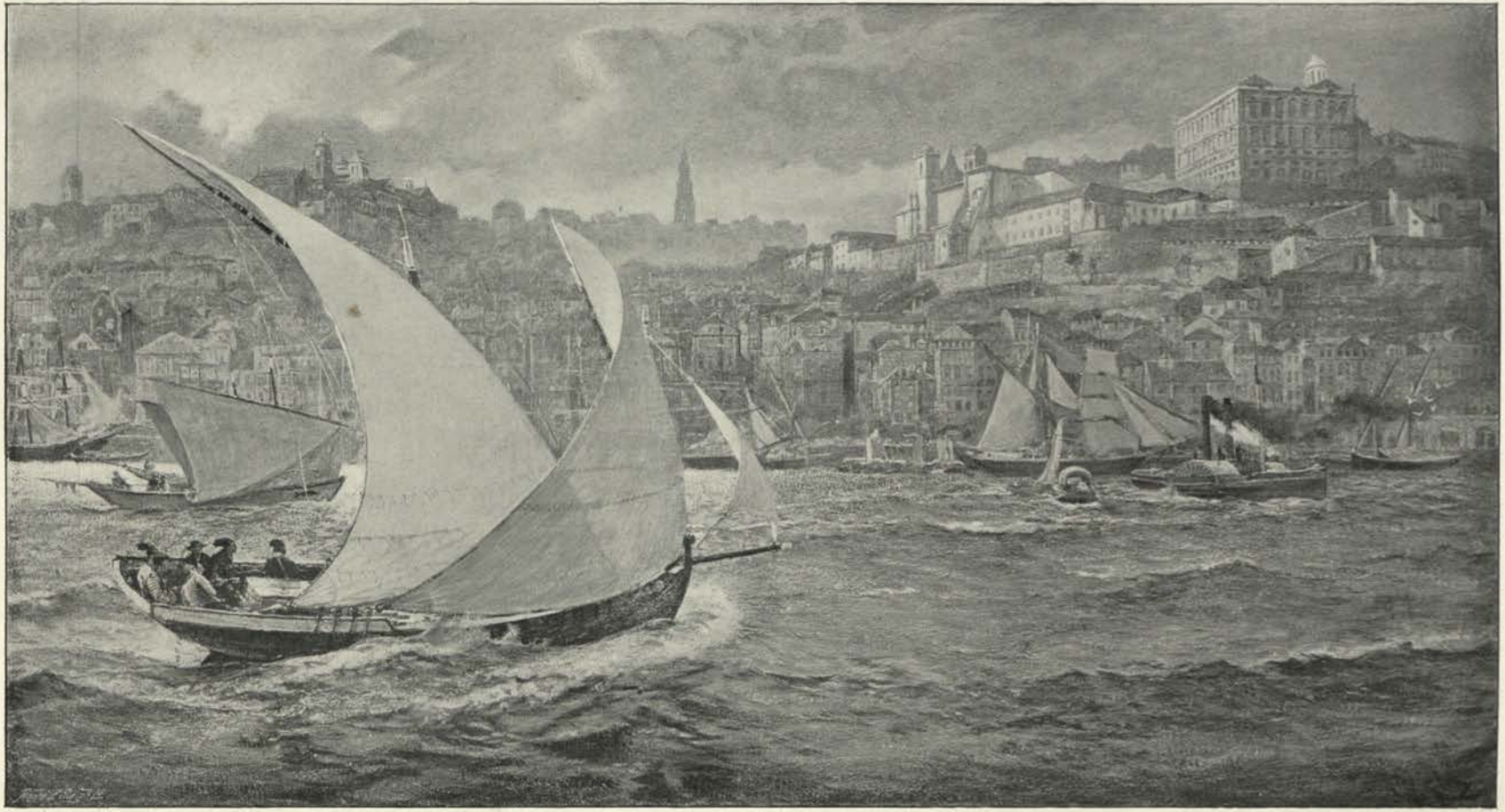
ALDERMAN JOHN HARRISON.

MRS. JOHN MORLEY.

44 x 54

STORMY WEATHER: ENKHUYZEN HARBOUR, ZUYDER ZEE.

EDWIN HAYES, R.H.A., R.I.



46 x 84

OPORTO (WATER COLOUR).

C. NAPIER HEMY, A.R.A.

42 x 74

AFTER THE HEAT OF THE DAY: NEAR CAIRO.

FREDERICK GOODALL, R.A.

36 x 60

THE WOMEN-STEALERS.

E. MATTHEW HALE.

72 x 93

THE MARSH POOL.

TOM MOSTYN.

56 x 38

MRS. ALEXANDER KLEINWORT.

LUKE FILDES, R.A.

18 x 30

MOONRISE.

H. W. B. DAVIS, R.A.

50 x 74

THE SALE OF OLD DOBBIN.

JOHN R. REID.

52 x 28

THE EVENING HYMN.

GEORGE H. BOUGHTON, R.A.

18 x 14

A DUET.

CARL SCHLOESSER.

72 x 54

RECALLED TO LIFE.

*"Tale of Two Cities."*

T. B. KENNINGTON.

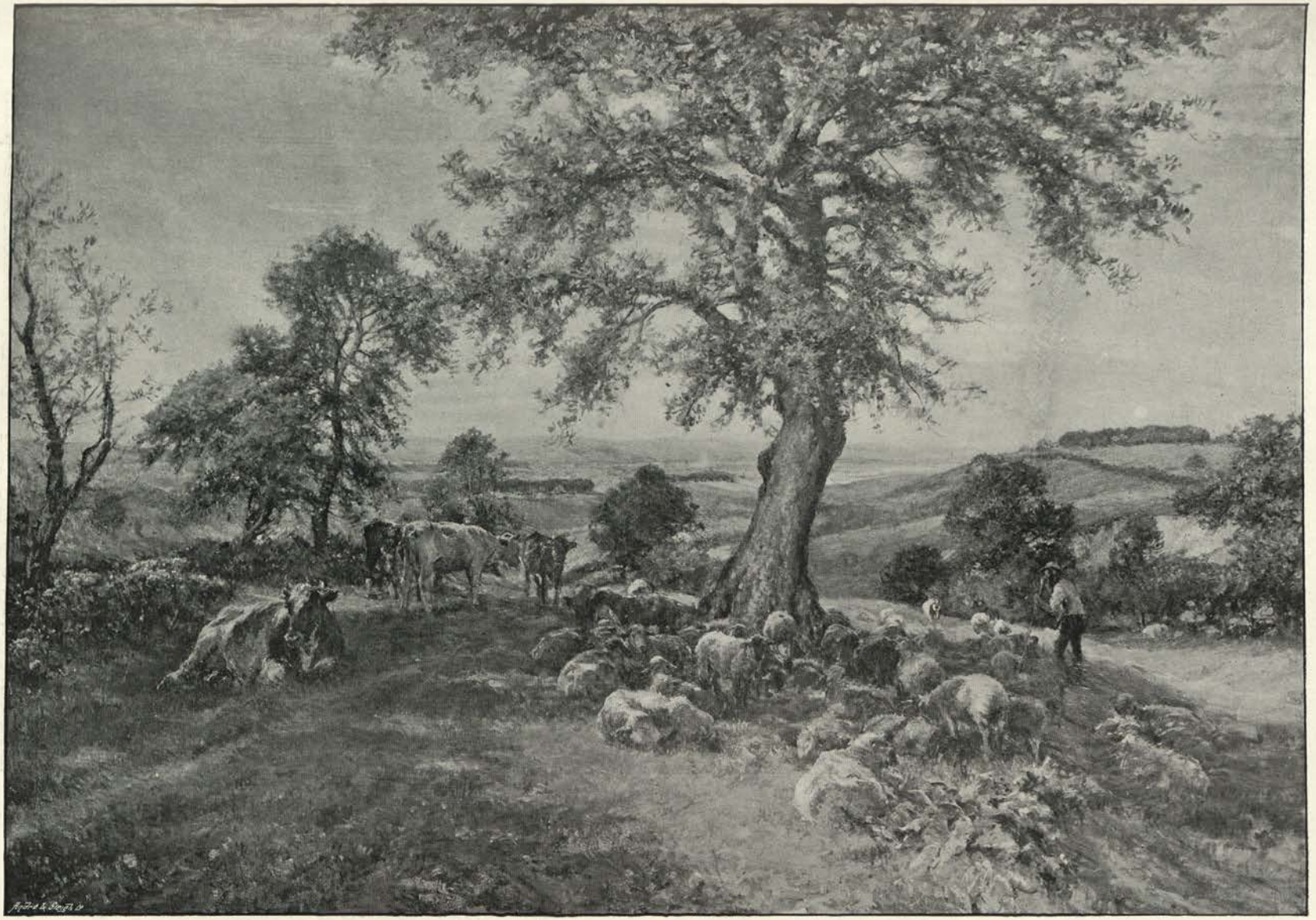
48 x 72

AUTUMN ON THE WYE.

C. E. JOHNSTON, R.I.

EARLY MORNING: SIGNAL FOR A PILOT OFF GUERNSEY.

EDWIN HAYES. R.H.A., R.I.



48 x 72

HILL AND VALE.

MARK FISHER.

44 x 83

## SPRING: AN ALLEGORY.

*"Now dreamy earth, from Winter's sleep aroused,*
*Stirs drowsily when Spring with gentle voice*
*Cries wake! awake! for Summer comes apace,*
*And all the groves are filled with singing birds."—Anon.*

---

A. T. NOWELL.

42 x 72

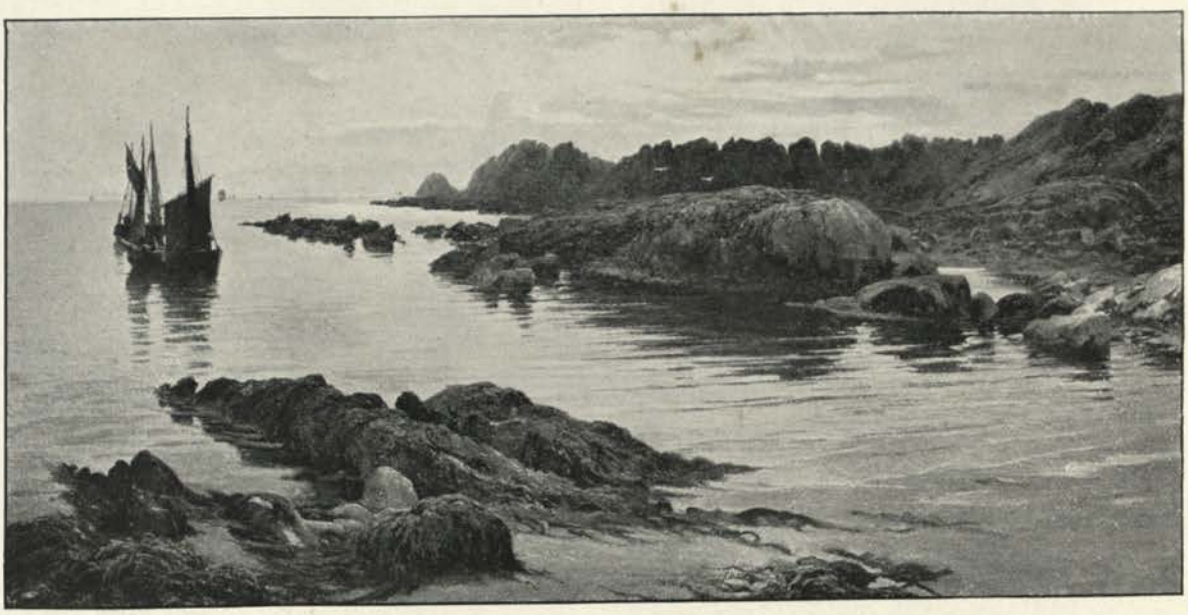
FLIGHT OF HUGUENOTS FROM FRANCE, REIGN OF LOUIS XIV.

G. Sheridan Knowles, R.I.

19 x 24

CHECKMATE.

Fred Roe.



20 x 40

COMING IN ON THE FIRST OF THE TIDE.

HORACE H. CAUTY.

18 x 24

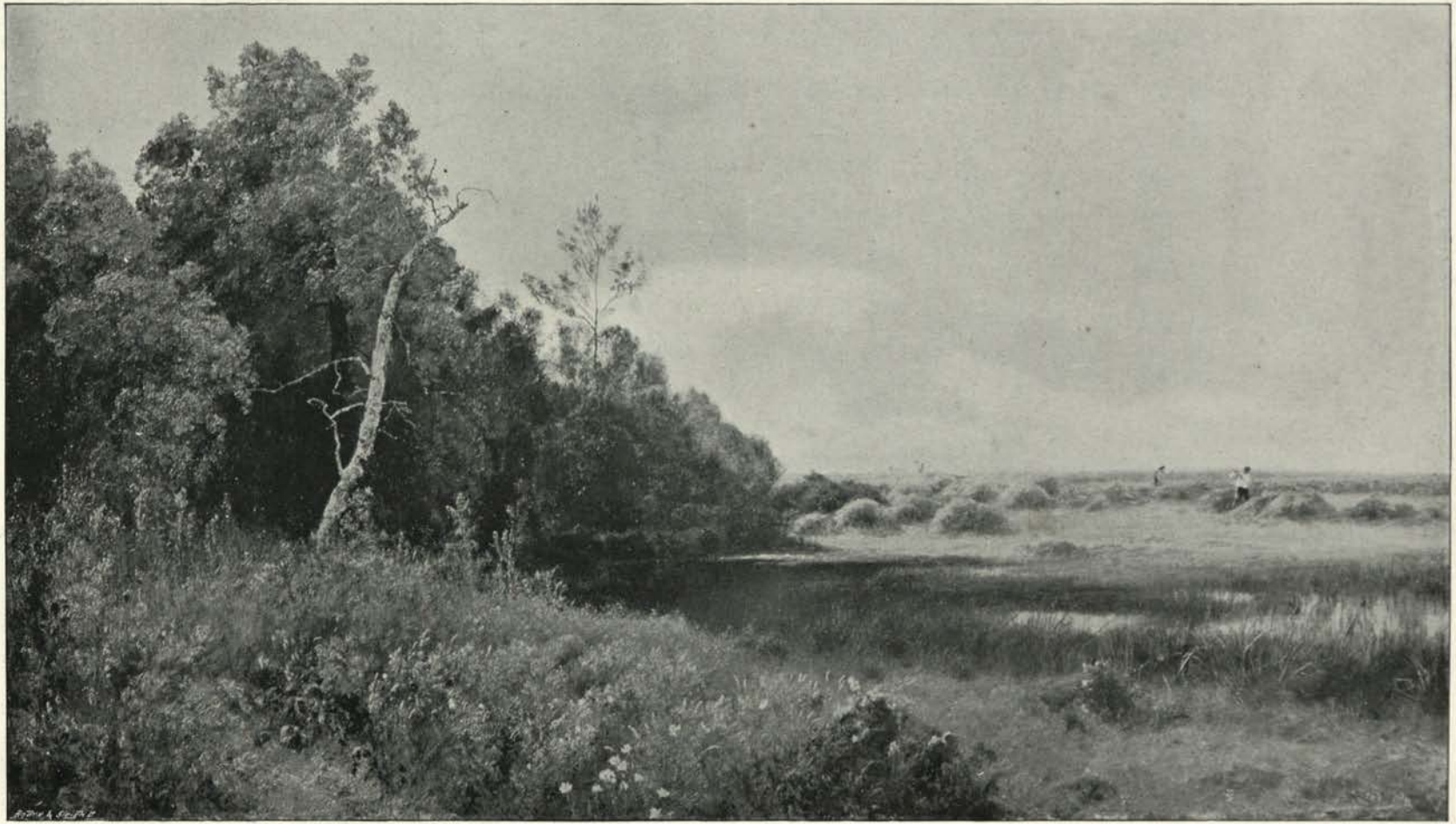
A SHEPHERDESS OF THE PYRENEES (WATER-COLOUR).

ELIZABETH STANHOPE FORBES.

69 x 48

GENERAL H.R.H. THE DUKE OF CONNAUGHT, K.G.

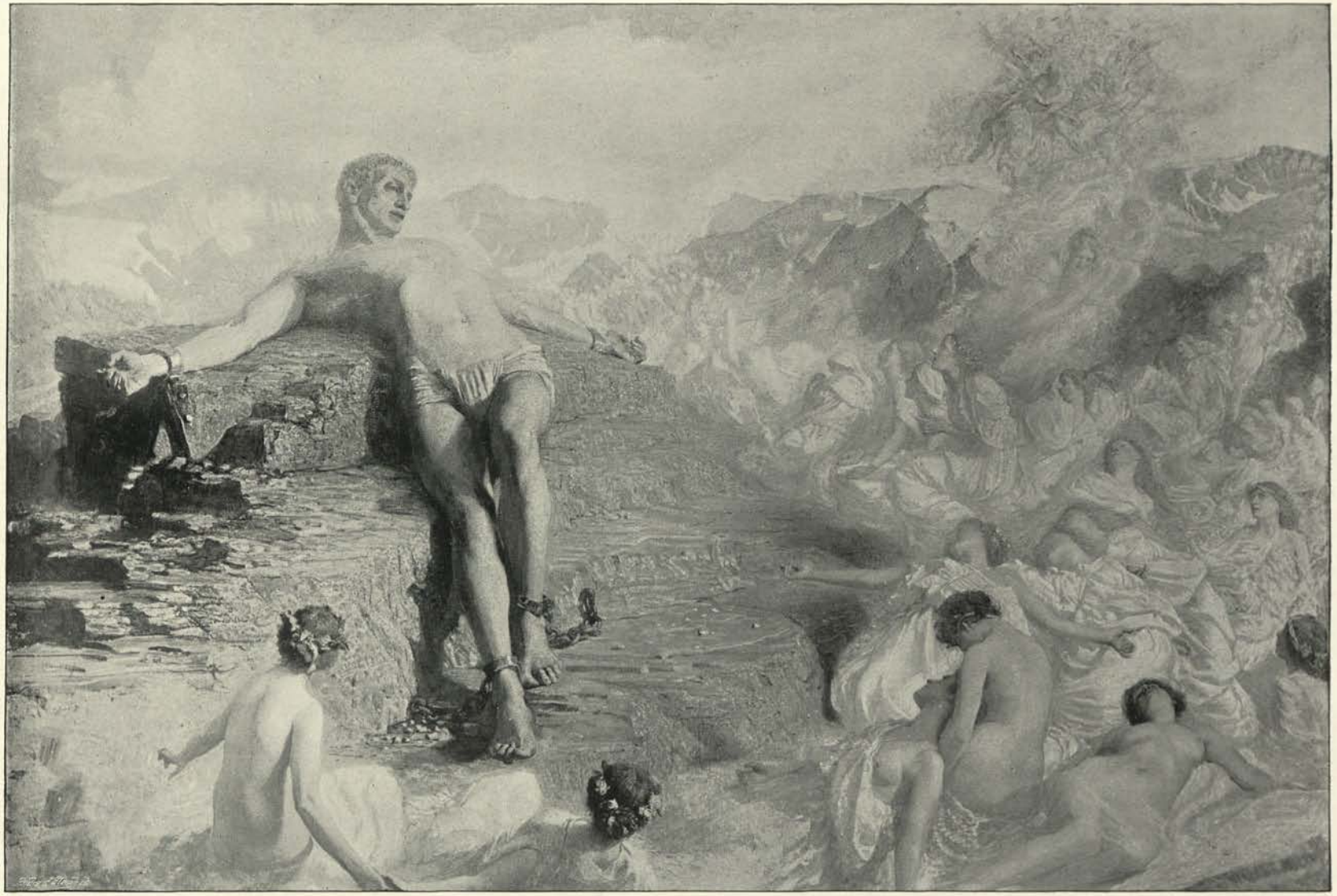
HUBERT VON HERKOMER, R.A.



24 x 42

A GREY DAY.

J. Clayton Adams.



56 x 82

PROMETHEUS CONSOLED BY THE SPIRITS OF THE EARTH.

*Prometheus—"How fair these air-borne shapes! and yet I feel*
*Most vain all hope but love . . ."—Shelley's "Prometheus Unbound."*

GEORGE S. WATSON.

35 x 48

LOVE WILL TRIUMPH.

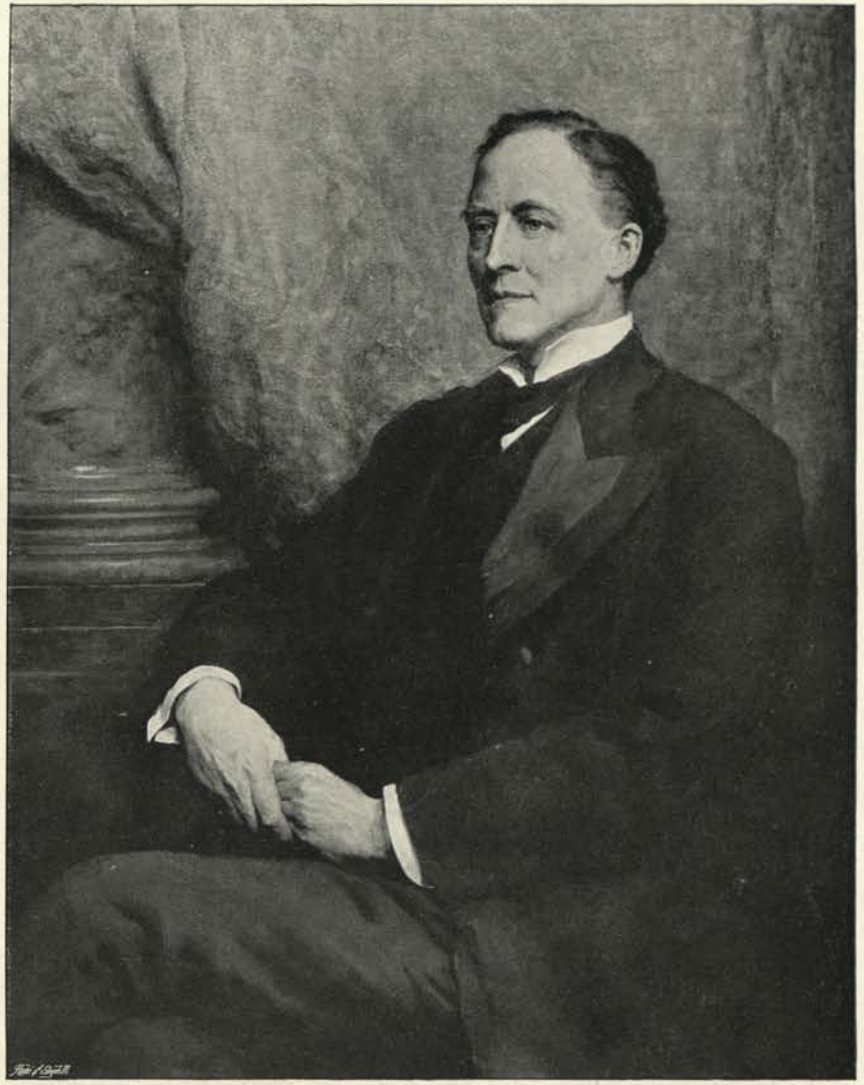
*"Love may sink by slow decay,*
*But by sudden wrench, believe not*
*Hearts can thus be torn away."*

By Permission of Messrs. ... Hamm-Wood. ... of the Photogravure

53 x 35

THE SISTERS.

RALPH PEACOCK.



44 x 34

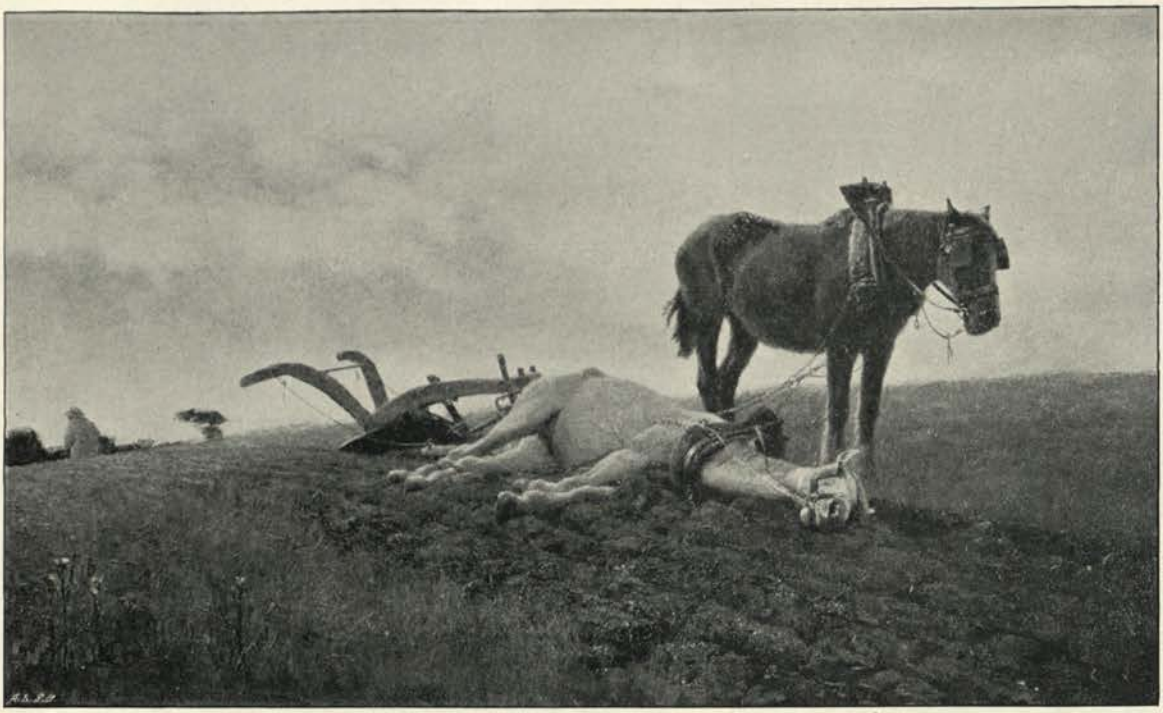
C. A. CRIPPS, ESQ., Q.C., M.P.

W. W. OULESS, R.A.

30 x 25

ECHOES.

JAMES SANT, R.A.



30 x 50

THE TOP OF THE HILL.

J. C. DOLLMAN, R.I.

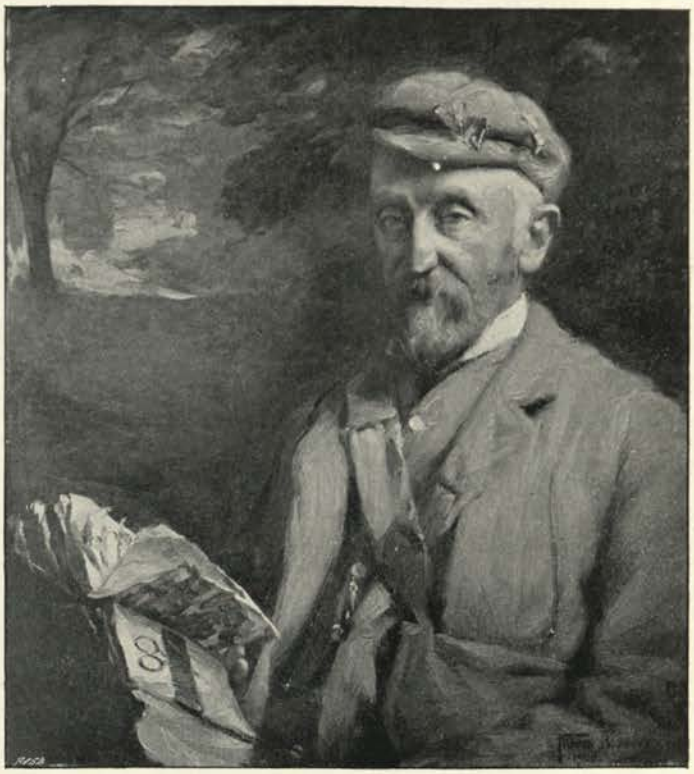
60 x 76

LIGHTS THAT GUARD AND GUIDE.

LOUIS GRIER.

*"And fear and sorrow and scorn*
*Kept watch by his head forlorn,*
*Till the night was overworn,*
*And the world was merry with morn."—A. C Swinburne.*

ALFRED WARD.



34 x 30

W. WILSON FITZGERALD, ESQ.

FRANK BRAMLEY, A.R.A.

48 x 72

THE DIVER.

ROBERT GOODMAN.

48"x 72

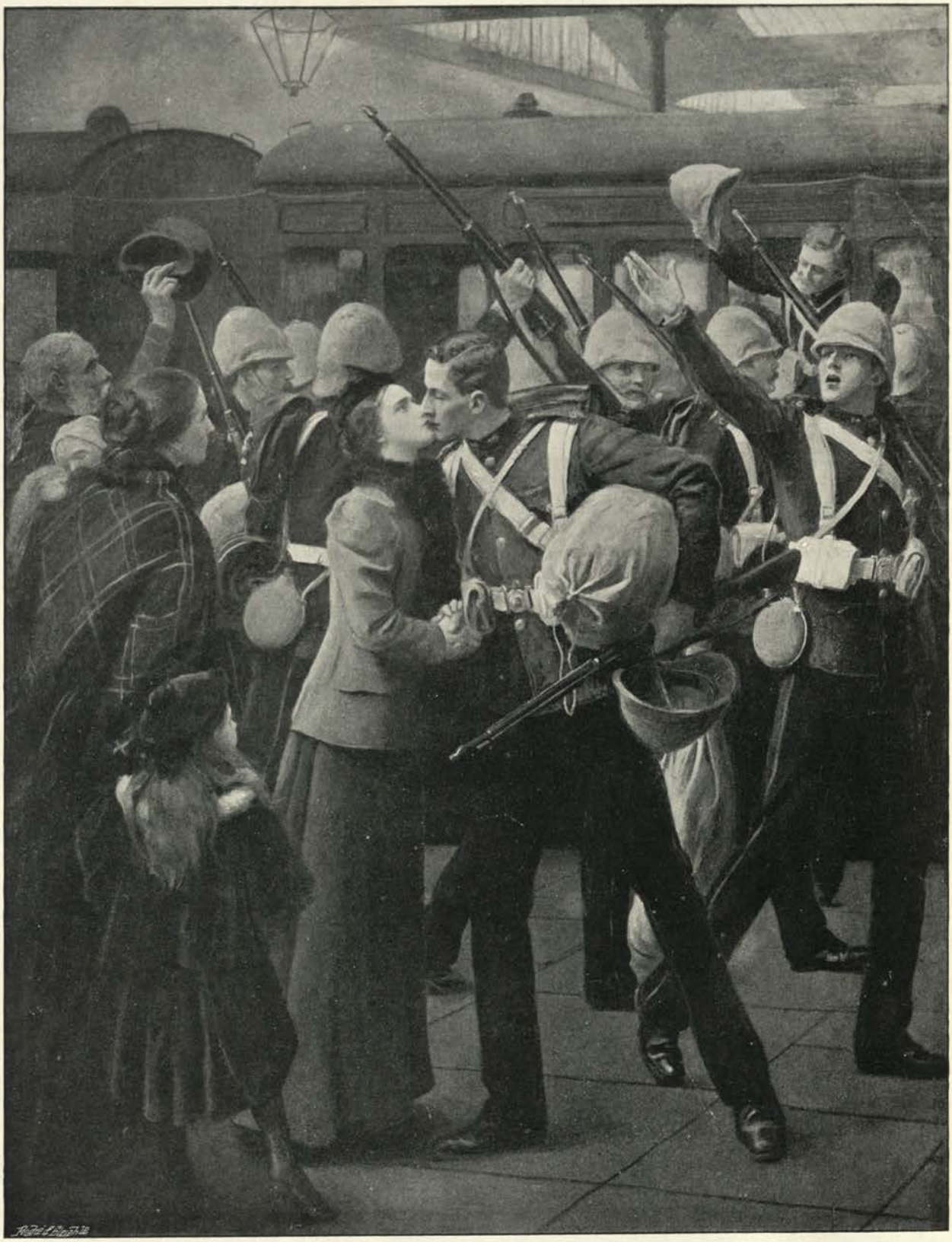
GENERAL GORDON QUELLING A RIOT AT DARFUR.

STANLEY BERKELEY.

*By Permission of Messrs. Raphael Tuck and Sons, the Owners of the Copyright and Publishers of the plate of the Picture.*

THE PILLION.

J. WALTER WEST.



100 x 78

"GOOD-BYE!"

*The 3rd Battalion Grenadier Guards leaving Waterloo Station, October 21, 1893.*

GEORGE HARCOURT.

53 x 40

MRS. ELMER SPEED.

LUKE FILDES, R.A.

36 x 28

LADY CURRIE.

W. W. Ouless, R.A.

36 x 48

VIEW IN ESSEX.

MARK FISHER.

46 x 78

WATERCRESS.

EDGAR BUNDY, R.I.

49 x 72

EARLY MORNING IN THE NENE VALLEY.

ALFRED EAST, A.R.A.

54 x 36

THE SILENT REQUIEM: ANNO DOMINI, 1900.

JESSIE MACGREGOR.

24 x 20

PHILOMEL.

C. A. STOREY, A.R.A.

46 x 72

THE VALLEY OF THE FROME.

ARTHUR MEADE.

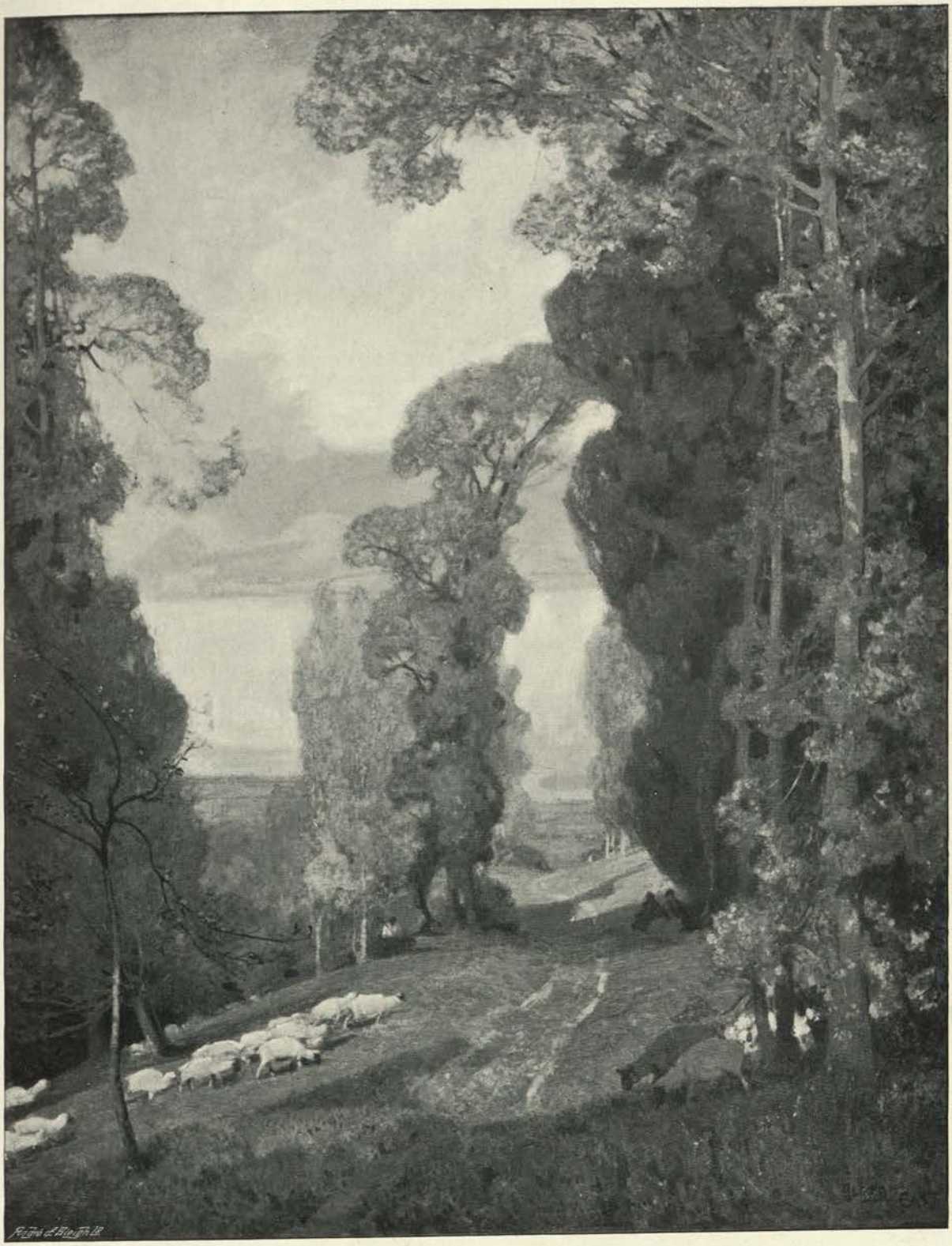
MISS LOGAN.

FREDERICK GOODALL, R.A.

31 INCHES

THE DRAGON SLAYER.

GILBERT BAYES.



84 x 66

LAKE BOURGET, FROM MONT REVARD, SAVOY.

ALFRED EAST, A.R.A.

29 Inches

THE LITTLE DUCHESS (Marble).

Alfred Drury, A.R.A.

94 x 51

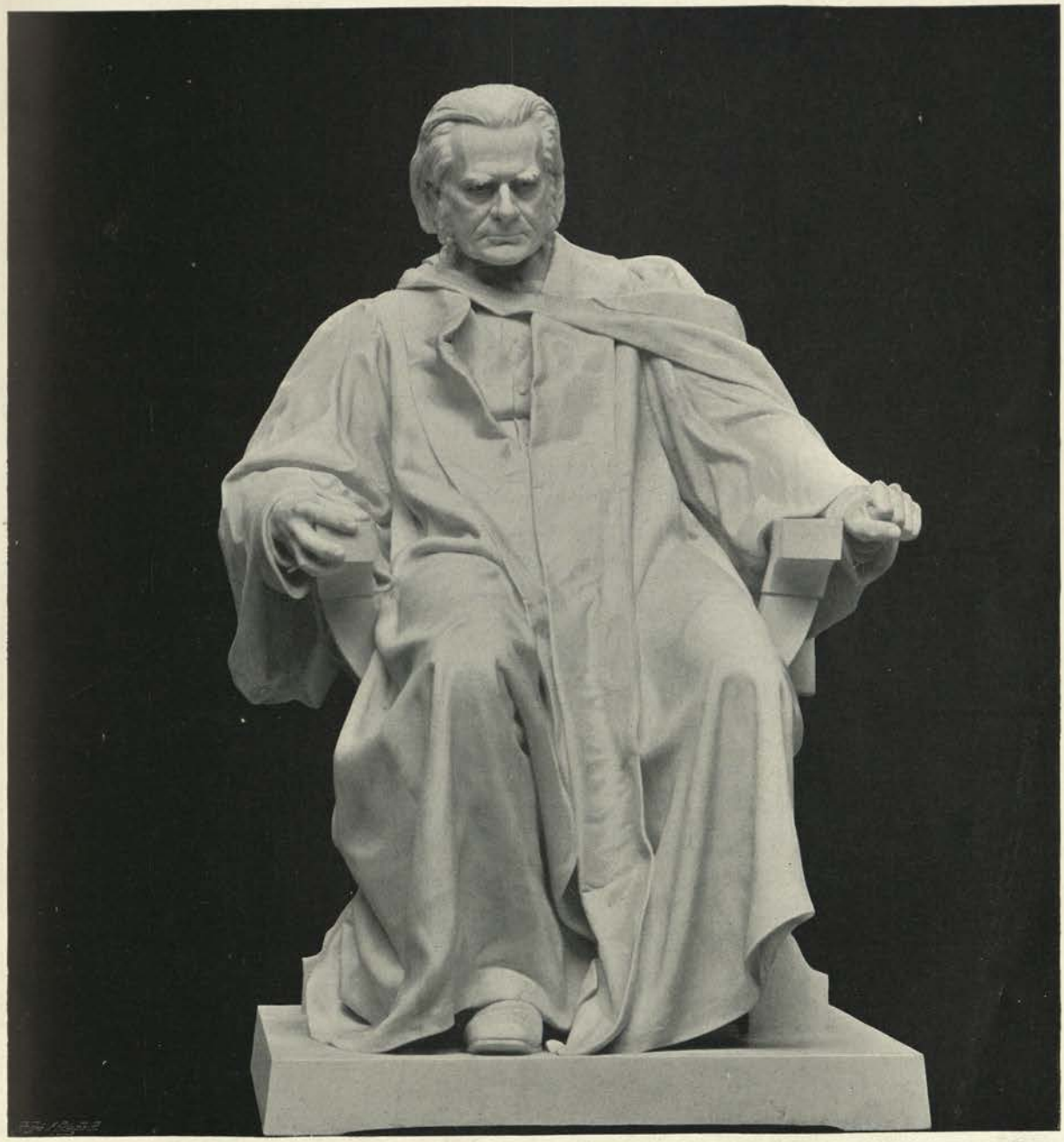
LORD KITCHENER OF KHARTOUM.

A. S. COPE, A.R.A.

*By Permission of the Autotype Company, by whom an Autogravure Plate will be Published.*

# ROYAL ACADEMY PICTURES.

## PART V.

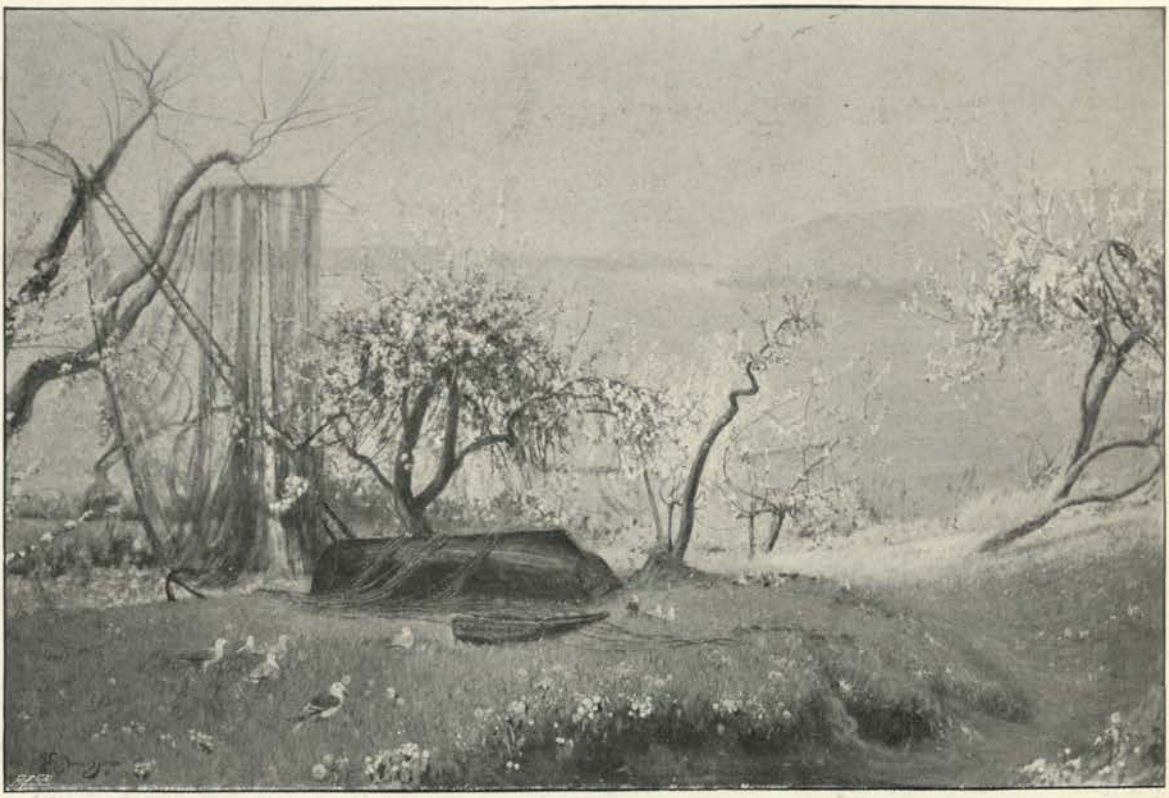


8 FEET HIGH

THE LATE PROFESSOR HUXLEY.

E. ONSLOW FORD, R.A.

[Copyright is in every case strictly reserved.]



48 x 72

A FAIR LAND IS ENGLAND.

DAVID MURRAY, A.R.A.

43 x 66

THE VIKING'S HOME-COMING.

*"Proud of his royal bride, the richer spoil."*

HERBERT GANDY.

40 x 34

PHYLLIS, DAUGHTER OF EDWARD W. MEYERSTEIN, ESQ.

G. A. Storey, A.R.A.

52 x 82

IN ELYSIUM.

CHARLES SIMS.

36 x 48½

THE OLD CASTLE, ST. MAWES (WATER COLOUR).

C. NAPIER HEMY, A.R.A.

50 x 40

MISS EVELYN OULESS.

H. T. WELLS.

40 x 50

A MORNING MOON.

ALFRED EAST, A.R.A.

22 x 27

DAWN.

H. H. LA THANGUE, A.R.A.

48 x 74

OVER THE SEA FROM SKYE.

J. MacWhirter, R.A.

56 x 74

VIOLET, GERALDINE, AND CONSTANCE, THE DAUGHTERS OF SIR OSWALD MOSLEY, BART.

S. Melton Fisher.

26 x 60

SUNSET ON THE CANAL.

C. W. WYLLIE.

26 x 32

SATURDAY NIGHT.

EDWARD STOTT.

*By Permission of Messrs. Thomas Agnew and Sons, the Owners of the Copyright.*

30 x 25

IN MAIDEN MEDITATION.

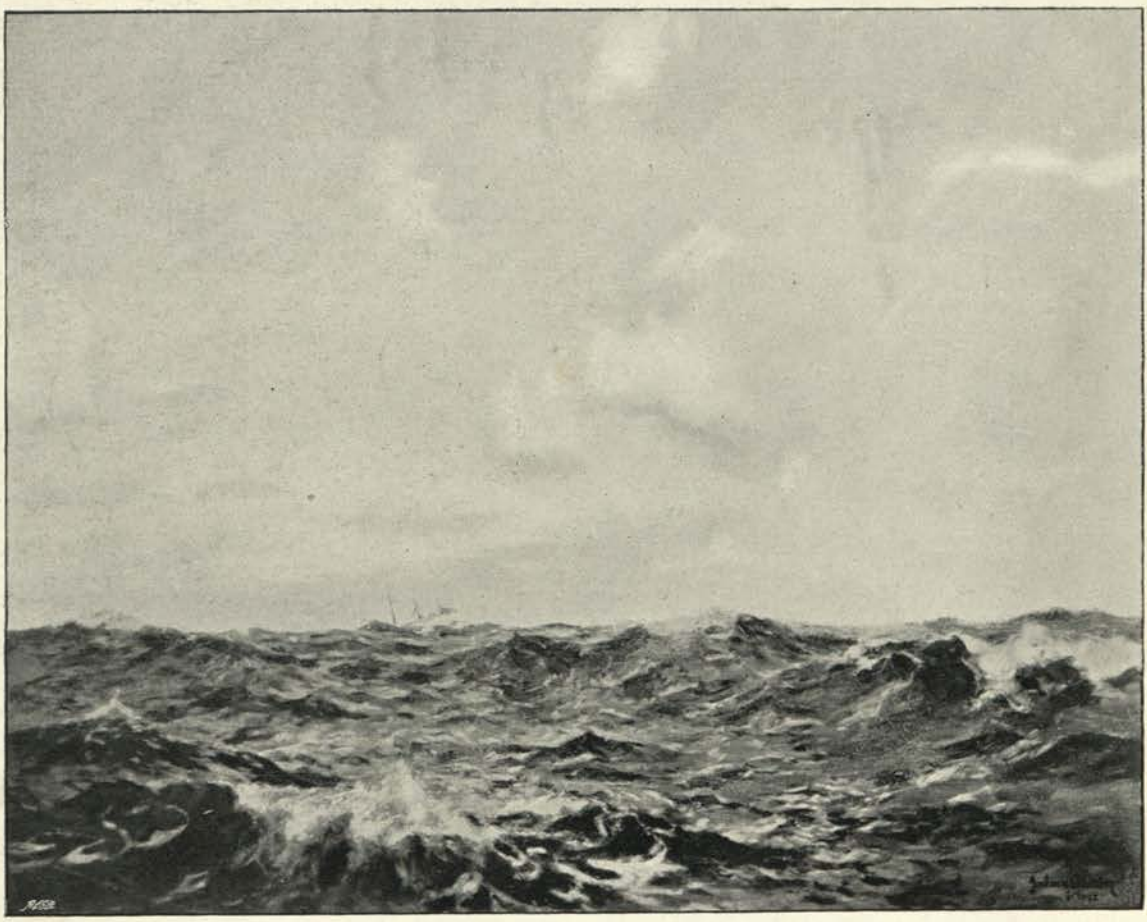
JAMES SANT, R.A.

36 x 56

AT HIS WIT'S END.

ALFRED W. STRUTT.

*By Permission of Messrs. Dowdeswell, 160, New Bond Street, the Owners of the Copyright.*



48 x 60

THE DERELICT.

JULIUS OLSSON.

60 x 45

HERMES AT THE POOL.

HENRY S. TUKE, R.A.

24 x 17½

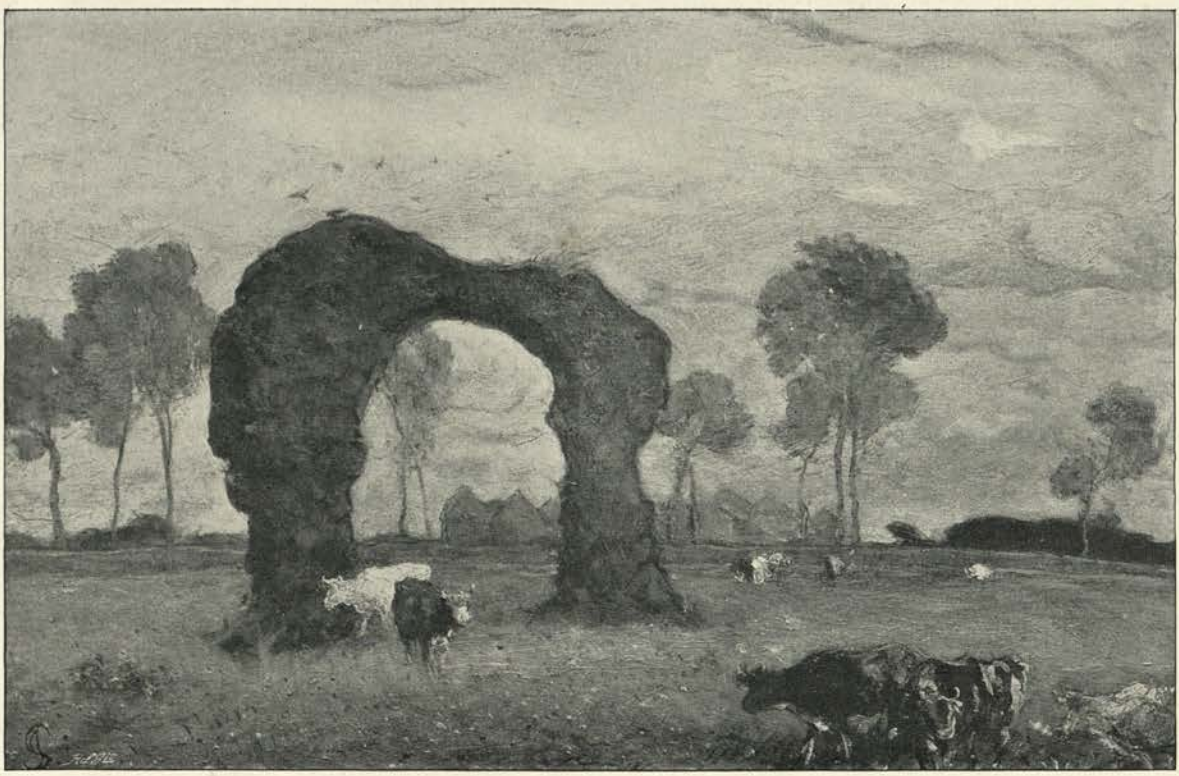
THE KEEPER OF THE KING'S CONSCIENCE.

SEYMOUR LUCAS, R.A.

THE WATCHER ON THE HILL (ETCHING).

HERBERT DICKSEE.

*By Permission of Messrs. Frost and Reed, the Publishers of the Plate.*



PART OF THE RUIN OF THE CISTERCIAN NUNNERY, NORTH BERWICK.

JAMES SANT, R.A.

60 x 96

AFTER SUNSET.

H. W. B. DAVIS, R.A.

53 x 75

WOOL FOR THE CARGO BOAT: DISTANT VIEW OF CAIRO.

FREDERICK GOODALL, R.A.

60 x 95

ROUTED: BOERS RETREATING.

JOHN CHARLTON.

56 x 40

MISS KATHERINE V. CHARRINGTON.

HENRY T. WELLS.

66 x 48

JOAN OF ARC.

WOLFRAM ONSLOW FORD.

RONALD, SON OF H. W. HENDERSON, ESQ.

E. J. GREGORY, R.A.

56 x 40

MRS. MONTGOMERIE.

HENRY T. WELLS, R.A.

56 x 44

MRS. MURRAY GUTHRIE.

SIR EDWARD J. POYNTER, P.R.A.

30 x 50

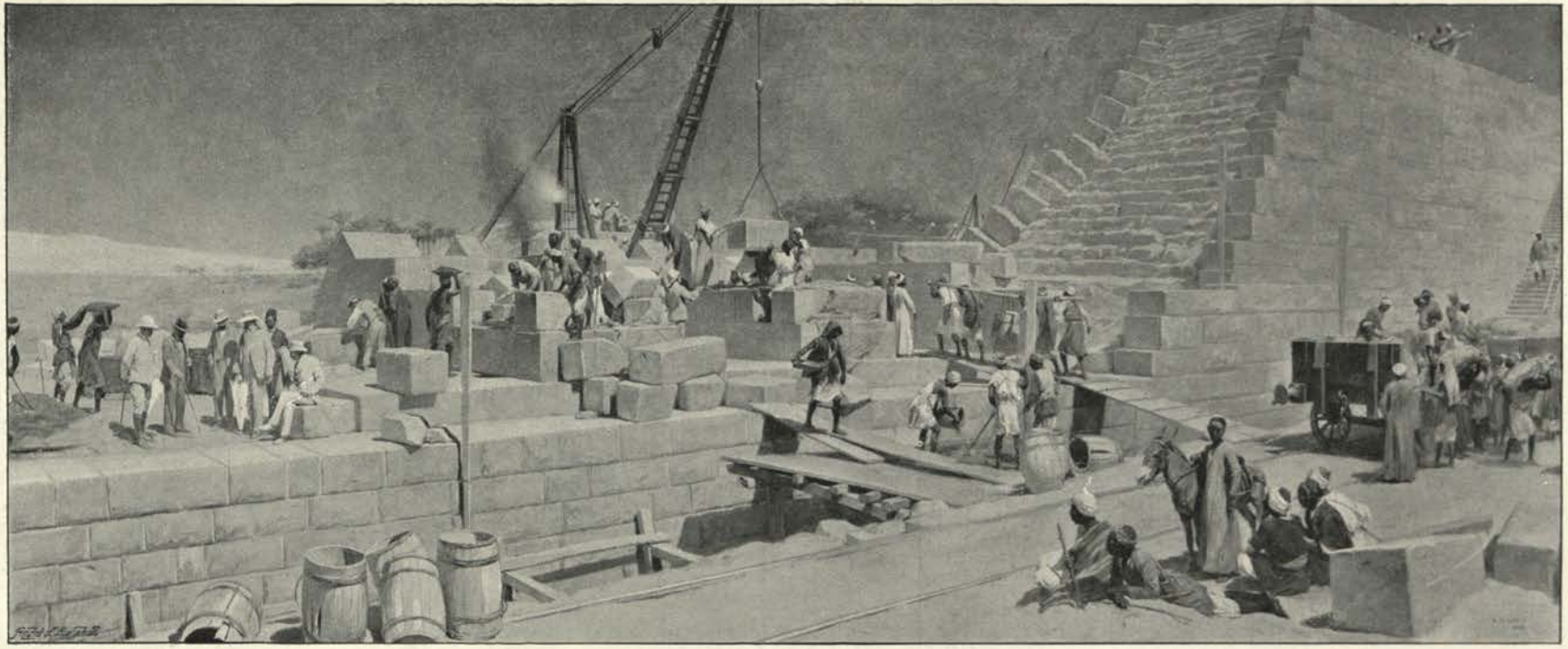
UNDER ROBOROUGH DOWN.

J. L. PICKERING.

52 x 76

SPORT AND SPIRIT.

WRIGHT BARKER.



THE GREAT NILE DAM, ASSOUAN.

ANDREW C. GOW, R.A.

30 Inches High

FATA MORGANA (Bronze, *cire perdu*).

John M. Swan, A.R.A.

*By Permission of the Owner, Stuart Samuel, Esq.*

ÆNEAS LEAVING TROY.

Mortimer J. Brown.

PSYCHE AND THE CASKET OF VENUS.

Horace Montford.

33 Inches High

PUMA AND MACAW

John M. Swan, A.R.A.

OLIVER CROMWELL AT THE STORMING OF BASING HOUSE.

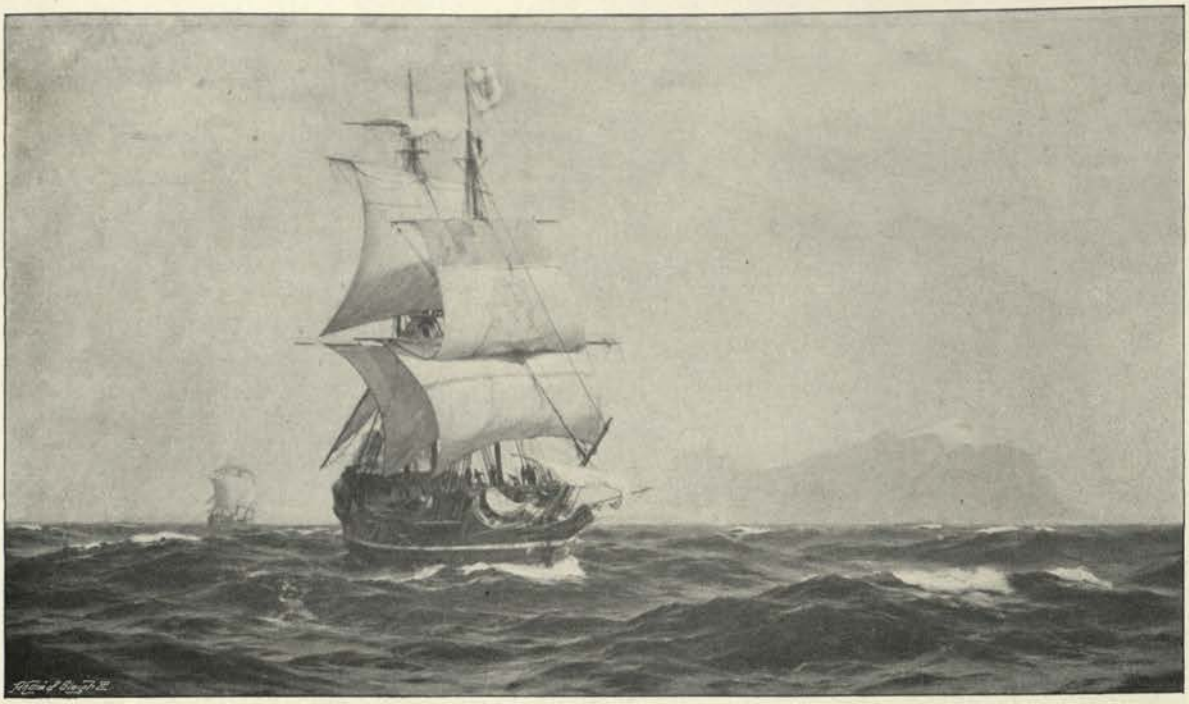
ERNEST CROFTS, R.A.

*By Permission of Messrs. Raphael Tuck and Sons, the Owners of the Copyright and Publishers of the Plate.*

28 Feet High

THE LATE MAHARAJAH OF MYSORE.

E. Onslow Ford, R.A.



38 x 66

MAGELLAN IN THE STRAITS

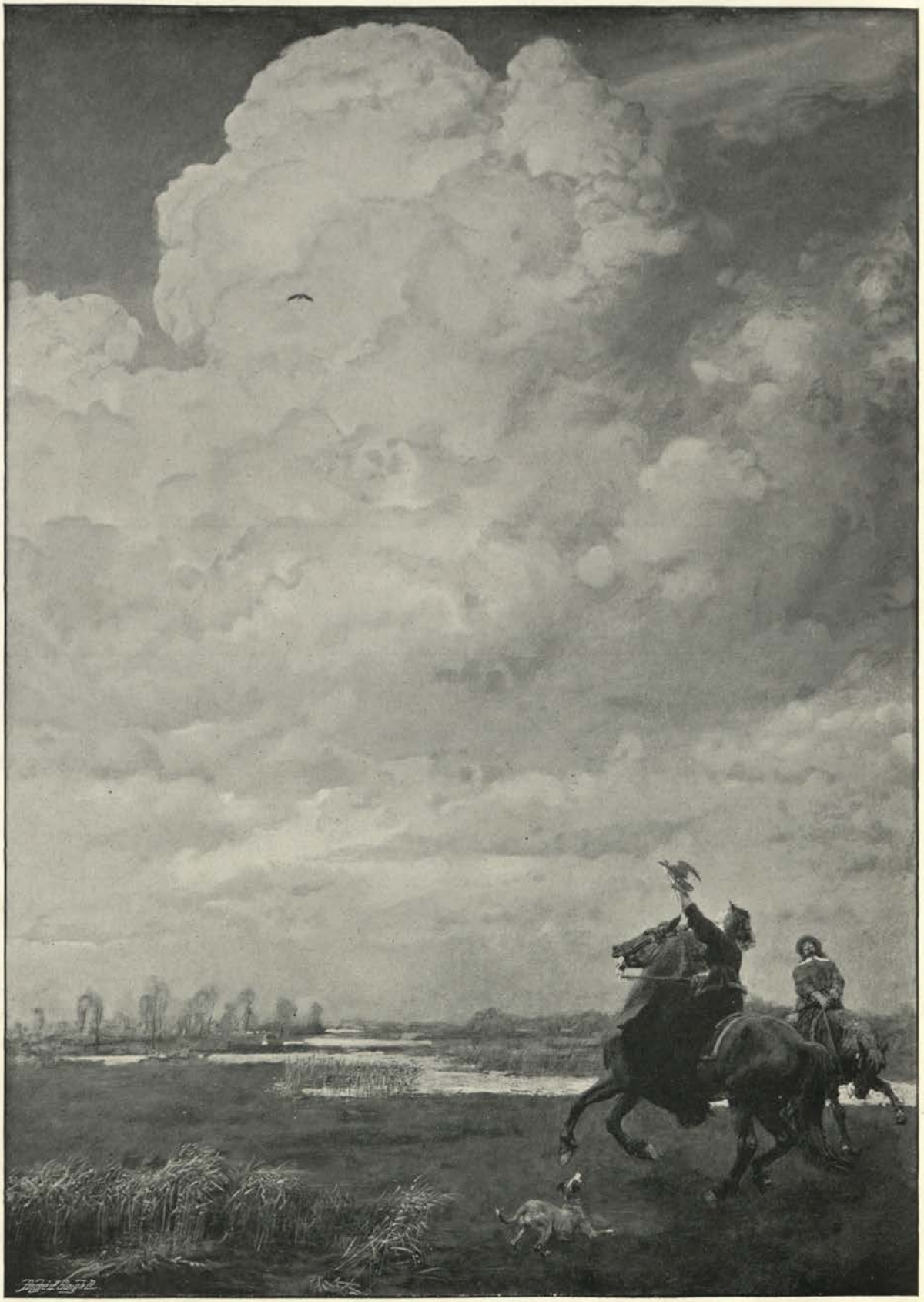
J. FRASER.

33 x 46

THE HERO OF THE HOUR.

FRED MORGAN.

*By Permission of C. W. Faulkner and Co., who will publish a Photogravure.*



51½ x 36½

THE HERON.

BRITON RIVIERE, R.A.

60 x 96

NIGHT'S AWAKENING.

FRANK SPENLOVE-SPENLOVE.

MISS VANDERBILT-WACKERMANN AS "PALLAS ATHENE" (WATER-COLOUR).

ELLIS ROBERTS.

53 x 36

THE DENIAL.

MARY Y. HUNTER.

42 x 60

WIDOWED.

MARG. MURRAY COOKESLEY.

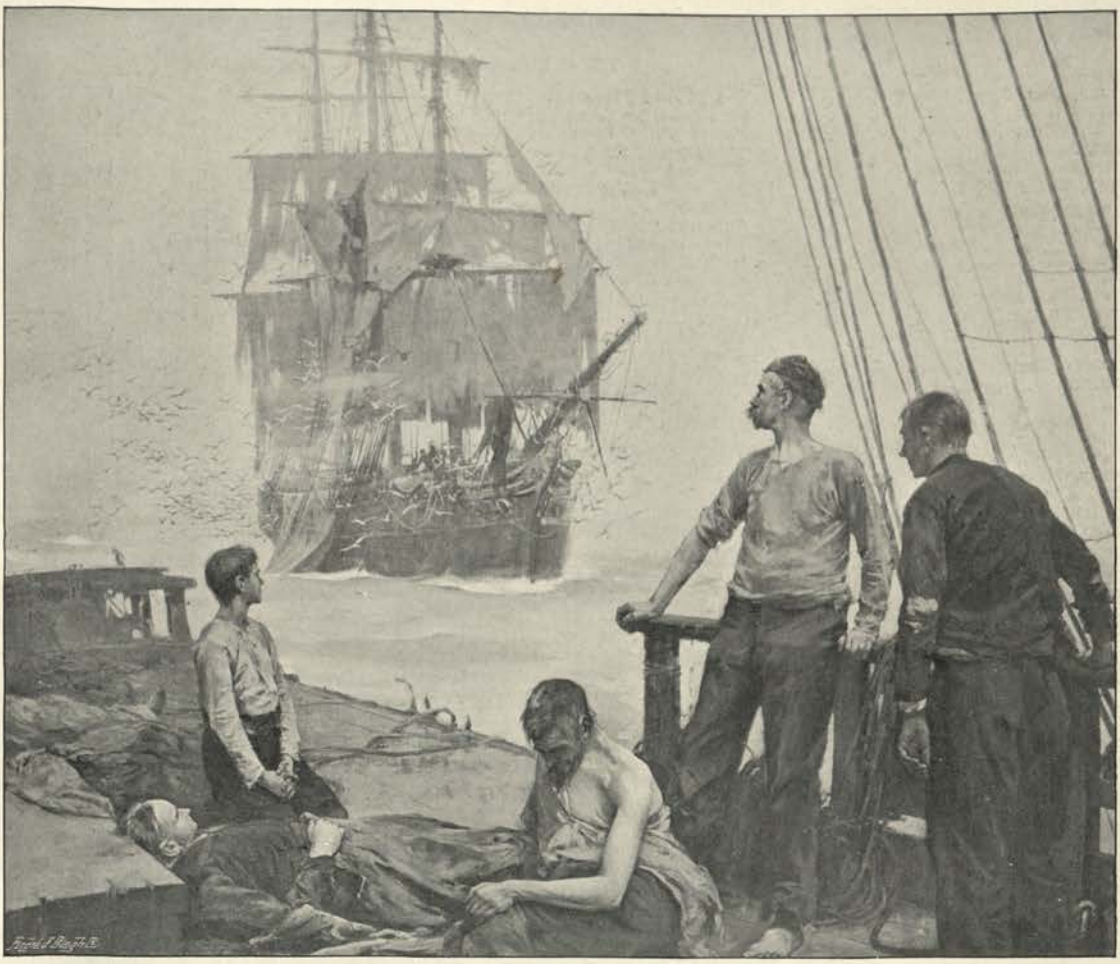
40 x 30

THE STORY.

MIA EDWARDS (MRS. ARNESBY BROWN).

HUDSON E. KEARLEY, ESQ., M.P.

H. HARRIS BROWN.



60 x 72

THE PLAGUE SHIP OF THE YELLOW DEATH.

BERNARD F. GRIBBLE.

# INDEX.


| Artist. | Title of Work. | No. in Catalogue. | Page |
|---|---|---|---|
| ADAMS, J. CLAYTON | A Grey Day | 280 | 144 |
| ALLAN, ROBERT W., R.W.S. | In the Cold Blast | 961 | 27 |
| AUMONIER, J., R.I. | An Autumn Afternoon | 222 | 59 |
| BACON, JOHN H. F. | Ordered South | 302 | 42 |
| BARKER, WRIGHT | Sport and Spirit | 1039 | 187 |
| BAYES, GILBERT | The Dragon Slayer | 2045 | 158 |
| BEADLE, J. P. | Wishford Bridge on the Wily River: Autumn Manœuvres, 1898, with the Northern Army | 685 | 98 |
| BERKELEY, STANLEY | General Gordon quelling a Riot at Darfur | 1060 | 151 |
| BOUGHTON, G. H., R.A. | "By the Dark Waters of Forgetfulness" | 350 | 63 |
| ,, ,, | The Evening Hymn | 186 | 133 |
| BRAMLEY, FRANK, A.R.A. | Sir Lowthian Bell, Bart. | 645 | 80 |
| ,, ,, | "Through the Mist of Past Years" | 370 | 123 |
| ,, ,, | W. Wilson Fitzgerald, Esq. | 236 | 150 |
| BRETT, JOHN, A.R.A. | "And now the storm blast came, and he was vigorous and strong" | 883 | 45 |
| ,, ,, | Etretat | 743 | 54 |
| ,, ,, | The Wind among the Barley | 904 | 62 |
| ,, ,, | The Madrip, Trevone* | 865 | 84 |
| ,, ,, | Newtrain Bay, Cornwall | 890 | 118 |
| ,, ,, | Seaford | 862 | 184 |
| BREWTNALL, E. F., R.W.S. | The Mysteries of the Deep | 263 | 115 |
| BROWN, ARNESBY | The Rainbow | 149 | 102 |
| ,, ,, | After Heat of Day | 1017 | 114 |
| BROWN, H. HARRIS | Hudson E. Kearley, Esq., M.P. | 647 | 196 |
| BROWN, MORTIMER J. | Æneas leaving Troy | 1937 | 189 |
| BUNDY, EDGAR | Watercress | 1074 | 155 |
| CAUTY, H. H. | Coming in on the First of the Tide | 945 | 142 |
| CHARLTON, JOHN | Routed: Boers Retreating | 956 | 180 |
| CLARK, JOSEPH, R.I. | Dumplings | 601 | 32 |
| CLAUSEN, GEORGE, A.R.A. | The Dark Barn | 291 | 106 |
| ,, ,, | Making a Rick | 780 | 110 |
| ,, ,, | The Gap in the Hedge | 455 | 120 |


* By an error this picture is inscribed "Seaford" on p. 84.

| Artist. | Title of Work. | No. in Catalogue. | Page |
|---|---|---|---|
| COLLIER, HON. JOHN | The Billiard Players | 957 | 13 |
| ,, ,, | Miss Laurence Alma-Tadema | 17 | 28 |
| COLTON, W. R. | The Crown of Love | 1935 | 10 |
| COOKE, A. C. | The Turn of the Tide | 216 | 23 |
| COOKESLEY, MARG. MURRAY | Widowed | 975 | 196 |
| COOPER, T. SIDNEY, R.A. | Spring: "In the Spring-Time of the Year" | 620 | 76 |
| ,, ,, | Summer | 626 | 77 |
| ,, ,, | Autumn: "The Sear, the yellow leaf time of the year" | 631 | 78 |
| ,, ,, | Winter: Through the Fells, Cumberland; the Drove in a Snow-cliff | 632 | 79 |
| COPE, A. S., A.R.A. | Lady Stephenson | 262 | 95 |
| ,, ,, | The Lord Kitchener of Khartoum | 197 | 162 |
| CORBET, M. RIDLEY | "A loving Psyche who loses sight of love" | 979 | 51 |
| CROFTS, ERNEST, R.A. | Oliver Cromwell at the storming of Basing House | 82 | 191 |
| CROWE, EYRE, A.R.A. | The Poultry Yard | 613 | 91 |
| DA COSTA, JOHN | Una and the Wood-Gods | 237 | 18 |
| DAVIS, H. W. B., R.A. | "East of the Sun and West of the Moon" | 816 | 107 |
| ,, ,, | The Gloaming | 122 | 113 |
| ,, ,, | Twilight Grey | 227 | 116 |
| ,, ,, | Moonrise | 933 | 132 |
| ,, ,, | After Sunset | 16 | 178 |
| DICKSEE, HERBERT | The Watcher on the Hill (*Etching*) | 1564 | 177 |
| DIXON, ARTHUR A. | The King's Garden | 344 | 200 |
| DOLLMAN, J. C., R.I. | The Top of the Hill | 40 | 149 |
| DRAPER, HERBERT J. | The Gates of Dawn | 290 | 82 |
| ,, ,, | The Lady Inchiquin | 628 | 117 |
| DRURY, ALFRED, A.R.A. | A Prophetess of Fate (*Bronze*) | 2018 | 124 |
| ,, ,, | The Little Duchess (*Marble*) | 2024 | 160 |
| EARL, MAUD | The Dogs of Death | 90 | 75 |
| EAST, ALFRED, A.R.A. | Lee Manor Lane (*Water-Colour*) | 1193 | 113 |
| ,, ,, | Early Morning in the Nene Valley | 92 | 156 |
| ,, ,, | Lake Bourget, from Mt. Revard, Savoy | 544 | 159 |
| ,, ,, | A Morning Moon | 268 | 168 |
| EDWARDS, MIA (MRS. ARNESBY BROWN) | The Story | 1026 | 196 |
| FARQUHARSON, DAVID | War News | 13 | 30 |
| FEHR, HENRY C. | Alderman John Harrison (*Statue*) | 1922 | 126 |
| FILDES, LUKE, R.A. | Miss Wolf Harris | 85 | 65 |
| ,, ,, | Mrs. Alexander Kleinwort | 154 | 131 |
| ,, ,, | Mrs. Elmer Speed | 274 | 153 |
| FISHER, MARK | Hill and Vale | 413 | 137 |
| ,, ,, | View in Essex | 283 | 155 |
| FISHER, S. MELTON | Violet, Geraldine, and Constance, the daughters of Sir Oswald Mosley, Bart. | 587 | 171 |
| FORBES, ELIZABETH STANHOPE | A Shepherdess of the Pyrenees (*Water-Colour*) | 1102 | 142 |
| FORBES, STANHOPE A., A.R.A. | The Drinking Place | 334 | 5 |
| ,, ,, | The Old Bridge | 6 | 49 |
| ,, ,, | Trewoof | 875 | 58 |
| ,, ,, | Attelage Basque | 997 | 183 |
| FORD, E. ONSLOW, R.A. | George Agnew, Esq. (*Bronze Bust*) | 1976 | 48 |
| ,, ,, | Lewis Waller, Esq., as "Brutus" (*Bronze Bust*) | 2004 | 103 |
| ,, ,, | Wolfram Onslow Ford, Esq. (*Bust*) | 2029 | 117 |
| ,, ,, | The Late Professor Huxley (*Statue*) | 1939 | 163 |
| ,, ,, | The Late Maharajah of Mysore (*Statue*) | 2057 | 192 |
| FORD, WOLFRAM ONSLOW | Joan of Arc | 533 | 181 |
| FOSTER, GILBERT | A Garden of Lyonesse | 438 | 57 |
| FRAMPTON, GEORGE J., A.R.A. | E. M. P. Fisher, Esq. (*Head, Bronze*) | 1972 | 69 |
| ,, ,, | George Russell Cockerell, Esq. (*Bust, Bronze*) | 2039 | 87 |
| ,, ,, | Lamia (*Bust, Ivory and Bronze*) | 1970 | 112 |
| FRASER, J. | Magellan in the Straits | 1036 | 193 |
| FRITH, W. P., R.A. | "She gives a side glance and looks down . . . Beware, beware!" | 893 | 85 |
| FULLER, EDMUND G. | Toil and Pleasure | 18 | 92 |
| GANDY, HERBERT | The Viking's Home-Coming | 340 | 164 |
| GLAZEBROOK, H. DE T. | Mrs. Handfield Jones | 369 | 97 |
| GLINDONI, H. GILLARD | Frost Fair, 1684 | 634 | 86 |
| GLOAG, MISS I. L. | Rapunzel | 495 | 117 |
| GOETZE, SIGISMUND | The Dream of the Knight-Errant | 1015 | 20 |
| GOODALL, FREDERICK, R.A. | The Market Cart, Egypt | 586 | 66 |
| ,, ,, | After the Heat of the Day: near Cairo | 181 | 129 |
| ,, ,, | Miss Logan | 581 | 158 |
| ,, ,, | Wool for the Cargo Boat: Distant View of Cairo | 1040 | 179 |
| GOODMAN, ROBERT | The Diver | 515 | 150 |
| GOTCH, T. C. | The Dawn of Womanhood | 392 | 25 |
| GOW, ANDREW C., R.A. | The Great Nile Dam, Assouan | 198 | 188 |
| GREGORY, E. J., R.A. | Aprés (*Diploma Work*) | 201 | *Frontis.* |
| ,, ,, | Ronald, son of H. W. Henderson, Esq. | 130 | 182 |
| GRIBBLE, BERNARD F. | The Plague Ship of the Yellow Death | 1051 | 197 |
| GRIER, LOUIS | Lights that Guard and Guide | 649 | 149 |
| HACKER, ARTHUR, A.R.A. | Mrs. Stirling Stuart | 673 | 53 |
| ,, ,, | "Musicienne du Silence" | 309 | 90 |
| ,, ,, | Roscoe Brunner, Esq. | 434 | 97 |
| ,, ,, | Septimus Vaughan Morgan, Esq. | 545 | 111 |
| HAIGH-WOOD, C. | Love will Triumph | 992 | 146 |
| HALE, E. MATTHEW | The Women Stealers | 682 | 130 |
| HALL, FRED | An Autumn Evening | 905 | 60 |
| HANKEY, W. LEE, R.I. | Orphans | 277 | 22 |
| HARCOURT, GEORGE | Good Bye! | 276 | 152 |
| HAYES, CLAUDE, R.I. | Winter | 316 | 11 |
| HAYES, EDWIN, R.H.A., R.I. | Stormy Weather: Enkhuyzen Harbour, Zuyder Zee | 638 | 127 |
| ,, ,, | Early Morning: Signal for a Pilot, off Guernsey | 7 | 156 |
| HEDLEY, RALPH | The Apprentice's Enforced Toilet | 1682 | 31 |
| HEMY, C. NAPIER, A.R.A. | "Breakers Ahead! 'Ware Manacles!" | 142 | 109 |
| ,, ,, | Oporto (*Water-Colour*) | 1218 | 128 |

| Artist. | Title of Work. | No. in Catalogue. | Page |
|---|---|---|---|
| HEMY, C. NAPIER, A.R.A. | The Old Castle, St. Mawes (*Water-Colour*) | 1161 | 166 |
| HERKOMER, HUBERT VON, R.A. | Beauty's Altar (*Enamel*) | 1361 | 43 |
| ,, ,, | The Rt. Rev. The Lord Bishop of London (*Enamel*) | 1356 | 61 |
| ,, ,, | Miss Elena M. Grace | 668 | 87 |
| ,, ,, | General H.R.H. the Duke of Connaught, K.G. | 180 | 143 |
| HILLINGFORD, ROBERT | Flight of the French through the town of Vittoria, Peninsular War | 1009 | 37 |
| HINDLEY, G. C. | The Course of True Love | 560 | 45 |
| HOBLEY, EDWARD G. | After the Day's Toil | 267 | ii |
| HORSLEY, WALTER C. | A Student of the Azhar Mosque, Cairo | 963 | 92 |
| HUNTER, COLIN, A.R.A. | London from the Tower Bridge | 646 | 50 |
| ,, ,, | Anchored to the Nets | 110 | 102 |
| HUNTER, J. YOUNG | "Rings and things and fine array" | 320 | 33 |
| HUNTER, MARY Y. | The Denial | 506 | 195 |
| JACK, RICHARD | Mrs. Stocks | 140 | 29 |
| JACOMB-HOOD, G. P. | "It is our opening day" | 464 | 38 |
| JOHN, W. GOSCOMBE, A.R.A. | Effigy of the late Dean Vaughan (*Marble*) | 2055 | 18 |
| ,, ,, | The late Duke of Devonshire, K.G. (*Bust*) | 2015 | 40 |
| JOHNSON, C. E., R.I. | Autumn on the Wye | 1069 | 135 |
| KEMP-WELCH, LUCY E. | Horses Bathing in the Sea | 427 | 108 |
| KENNINGTON, T. B. | Recalled to Life | 589 | 134 |
| KING, YEEND, R.I. | The Fold Yard | 527 | 39 |
| ,, ,, | The Avon by Bredon Hill | 550 | 46 |
| KNOWLES, G. SHERIDAN, R.I. | Flight of Huguenots from France, Reign of Louis XIV. | 157 | 141 |
| LA THANGUE, H. H., A.R.A. | The Plough Boy | 569 | 73 |
| ,, ,, | The Water-Plash | 351 | 105 |
| ,, ,, | Margaret Frances Greaves | 68 | 111 |
| ,, ,, | Dawn | 199 | 169 |
| LEADER, B. W., R.A. | "When Sun is Set" | 249 | 99 |
| LEHMANN, R. | Her Ladyship | 395 | 92 |
| LEIGHTON, E. BLAIR | "God Speed" | 606 | 55 |
| LEMON, ARTHUR | The Day's Work Done | 970 | 34 |
| LESLIE, G. D., R.A. | In Time of War | 168 | 56 |
| LOMAX, JOHN A. | A Fortune on the Throw | 860 | 67 |
| LOUDAN, MOUAT | Spring | 322 | 16 |
| LUCAS, SEYMOUR, R.A. | "I could not love thee, dear, so much, Loved I not honour more" | 62 | 19 |
| ,, ,, | Alice Constance, daughter of Sir Thomas Richardson, M.P. | 1639 | 48 |
| ,, ,, | The Keeper of the King's Conscience | 37 | 176 |
| LUCCHESI, ANDREA C. | The Myrtle's Altar (*Bronze*) | 1964 | 139 |
| MACGREGOR, JESSIE | The Silent Requiem: Anno Domini 1900 | 1059 | 157 |
| MACWHIRTER, J., R.A. | "The Silence that is in the Solemn Woods" | 144 | 6 |
| ,, ,, | A Nameless Dell | 308 | 44 |
| ,, ,, | Over the Sea from Skye | 20 | 170 |
| MEADE, ARTHUR | The Valley of the Frome, Dorset | 215 | 158 |
| MONTALBA, HILDA | A Peasant Girl from the Mountains: Feltre | 524 | 14 |
| MONTFORD, HORACE | Psyche and the Casket of Venus | 2052 | 189 |
| MORGAN, FRED | The Hero of the Hour | 674 | 193 |
| MORRIS, PHIL R., A.R.A. | Rose and Clematis: Portrait | 100 | 75 |
| ,, ,, | Coming from the Fair | 661 | 89 |
| MOSTYN, TOM | The Marsh Pool | 214 | 130 |
| MUCKLEY, W. J. | Roses (*Water-Colour*) | 1144 | 75 |
| MURRAY, DAVID, A.R.A. | The Colne | 558 | 24 |
| ,, ,, | Brig of Balgownie | 54 | 70 |
| ,, ,, | In View of Windsor | 486 | 88 |
| ,, ,, | A Fair Land is England | 139 | 164 |
| NETTLESHIP, J. T. | Into the Silent Sea | 254 | 62 |
| NOWELL, ARTHUR T. | Spring: An Allegory | 985 | 138 |
| OLIVIER, HERBERT A. | Mr. Alfred Gibson | 1033 | 139 |
| OLSSON, JULIUS | The Derelict | 381 | 174 |
| OPCHARDSON, C. M. Q. | "To life and toil, the breath of nature lends a touch of colour" | 946 | 84 |
| OSBORNE, WALTER, R.H.A. | Mrs. Chadwyck Healey and her Daughter | 248 | 14 |
| OULESS, W. W., R.A. | Andrew Carnegie, Esq. | 81 | 94 |
| ,, ,, | A. N. Hornby, Esq. | 559 | 125 |
| ,, ,, | C. A. Cripps, Esq., Q.C., M.P. | 377 | 147 |
| ,, ,, | Lady Currie | 189 | 154 |
| PADDAY, CHARLES M. | Worsted | 580 | 21 |
| PARTON, ERNEST | A Pool on the Medway | 83 | 35 |
| ,, ,, | Solitude | 504 | 104 |
| PEACOCK, RALPH | Daisy, Daughter of Edwin Tate, Esq. | 19 | 17 |
| ,, ,, | The Sisters | 467 | 147 |
| PEGRAM, HENRY A. | Fortune | 2056 | 26 |
| PENROSE, J. DOYLE | Iduna's Apples | 53 | i |
| PERUGINI, KATE | A Flying Visit | 184 | 58 |
| PICKERING, J. L. | Under Roborough Down | 60 | 187 |
| POMEROY, F. W. | The Spearman (*Statue*) | 2054 | 22 |
| POYNTER, SIR EDWARD J., P.R.A. | Mrs. Murray Guthrie | 160 | 186 |
| PRINSEP, VAL C., R.A. | The Goose Girl | 148 | 101 |
| RAE, HENRIETTA (Mrs. Ernest Normand) | The Lady Mayoress (Lady Newton) | 1075 | 9 |
| REID, JOHN R. | The Sale of Old Dobbin | 503 | 132 |
| REYNOLD-STEPHENS, W. | Guinevere and the Nestling | 2023 | 74 |
| RICHARDSON, F. STUART | Fishers of the Zuyder Zee | 1061 | 27 |
| RIVIERE, BRITON, R.A. | St. George | 219 | 122 |
| ,, ,, | The Heron | 69 | 194 |
| RIVIERE, HUGH G. | Sir Squire Bancroft | 568 | 52 |
| ROBERTS, ELLIS | Miss Vanderbilt-Wackermann as "Pallas Athene" (*Water-Colour*) | 1164 | 195 |
| ROE, FRED | Checkmate | 23 | 141 |
| RONNER, HENRIETTE, R.I. | Our Play Room | 889 | 54 |

| Artist. | Title of Work. | No. in Catalogue. | Page |
|---|---|---|---|
| SANT, JAMES, R.A. | Near Dunbar, North Britain | 911 | 114 |
| ,, ,, | Echoes | 115 | 148 |
| ,, ,, | In Maiden Meditation | 233 | 173 |
| ,, ,, | Part of the Ruins of the Cistercian Nunnery, North Berwick | 856 | 177 |
| SARGENT, JOHN S., R.A. | The Earl of Dalhousie | 44 | 64 |
| SCHLOESSER, CARL | A Duet | 929 | 134 |
| SIMS, CHARLES | In Elysium | 402 | 166 |
| SOLOMON, SOLOMON J., A.R.A. | Mrs. Jules de Meray | 1024 | 61 |
| ,, ,, | Equipped | 255 | 93 |
| ,, ,, | John Woodrow Cross, Esq. | 597 | 100 |
| SOMERSCALES, T. | A Flying Squadron of the Old School | 1042 | 12 |
| SOORD, ALF. U. | The Lost Sheep | 1073 | 184 |
| SPEED, HAROLD | Cupid's Well | 380 | 83 |
| SPENLOVE-SPENLOVE, FRANK | Night's Awakening | 644 | 195 |
| STONE, MARCUS, R.A. | A Soldier's Return | 161 | 71 |
| STOREY, G. A., A.R.A. | The Lost Labour of the Danaïdes | 107 | 7 |
| ,, ,, | Portrait of a Man in Black | 838 | 69 |
| ,, ,, | Philomel | 526 | 157 |
| ,, ,, | Phyllis, Daughter of Edward W. Meyerstein, Esq. | 1081 | 165 |
| STOTT, EDWARD | Saturday Night | 867 | 172 |
| STRUTT, A. W. | "At his Wits' End" | 655 | 174 |
| SWAN, JOHN M., A.R.A. | Fata Morgana (*Statuette, Bronze*) | 2014 | 189 |
| ,, ,, | Puma and Macaw | 1938 | 190 |
| TAYLER, A. CHEVALLIER | Ecce Agnus Dei | 592 | 47 |
| THORNYCROFT, HAMO, R.A. | Archbishop Plunket (*Sketch Model for Statue*) | 2021 | 32 |
| TOPHAM, F. W. W., R.I. | A Lady of Quality: Mistress Clorinda shines on her Birthday Night | 619 | 100 |
| TUKE, HENRY S., A.R.A. | Hermes at the Pool | 359 | 175 |
| WALKER, ARTHUR G. | "And they were afraid" (*Statue*) | 2050 | 140 |
| WALLER, MARY L. | Mrs. Micklethwait and her daughter Dyonis | 484 | 106 |
| WARD, ALFRED | "And fear and sorrow and scorn," &c. | 335 | 150 |
| WARDLE, ARTHUR | An Idyll of Summer | 329 | 15 |
| WATERLOW, ERNEST A., A.R.A. | Forest Pastures | 193 | 72 |
| ,, ,, | Pastorale Provençale | 672 | 96 |
| ,, ,, | The Land of Olives | 12 | 119 |
| WATSON, G. S. | Prometheus consoled by the Spirits of the Earth | 1046 | 145 |
| WATTS, G. F., R.A. | The Return of Godiva | 207 | 184 |
| WELLS, HENRY T., R.A. | Martin J. Sutton, Esq. | 30 | 8 |
| ,, ,, | Miss Evelyn Ouless | 225 | 167 |
| ,, ,, | Miss Katherine V. Charrington | 384 | 181 |
| ,, ,, | Mrs. Montgomerie | 278 | 185 |
| WEST, J. WALTER | The Pillion | 250 | 151 |
| WETHERBEE, GEORGE, R.I. | A Golden Valley | 266 | 68 |
| WHITE, JOSEPH, R.I. | Weed for the Plots | 520 | 11 |
| WIRGMAN, T. BLAKE | Mrs. John Morley | 949 | 126 |
| WRIGHT, GEORGE | A Hundred Years Ago | 652 | 183 |
| WYLLIE, C. W. | Sunset on the Canal | 401 | 172 |
| WYLLIE, W. L., A.R.A. | Blake's Great Naval Engagement with Van Tromp, 1653 | 275 | 36 |

44 x 60

THE KING'S GARDEN.

ARTHUR A. DIXON.

PRINTED BY CASSELL & COMPANY, LIMITED, LA BELLE SAUVAGE, LONDON, E.C.

# Important Fine Art Volumes.

## The National Gallery.

Edited by **Sir EDWARD J. POYNTER, P.R.A.**, Director of the National Gallery. Illustrating every Picture in the National Gallery. In Three Vols., £7 7s. the set, net. Vols. I. and II. now ready; Vol. III. ready the end of the year.

"It is a great thing to have so fine and so complete a record of the national pictures as this which Sir Edward Poynter and Mr. Edwin Bale are carrying out between them. For what distinguishes this book from all others of the kind is the fact that every single picture in the Gallery is illustrated in it."—*The Times.*

"The illustrations are all from half-tone blocks, and are admirably clear. Indeed, we have never seen better specimens of this process. . . . This great work is characteristic of the British nation, for it is the result of private enterprise. When Sir Edward Poynter conceived the idea of an illustrated catalogue to the Gallery he directs, he approached, not the Treasury, but a private firm. Messrs. CASSELL & Co. have obviously spared no trouble and expense in making the catalogue worthy of the collection. Their public spirit will, we do not doubt, be rewarded, for this book is indispensable to every art library in the world, and to every conscientious connoisseur. It would, at the same time, make an excellent gift-book."—*Daily News.*

*N.B.—The Edition is limited to* 1,000 *copies, more than* 800 *of which have already been subscribed. The Publishers reserve to themselves the right to advance the price as copies become scarce.*

## Rivers of Great Britain.

Descriptive, Historical, Pictorial.

THE ROYAL RIVER: the Thames from Source to Sea. Illustrated. *Original Edition*, royal 4to, £2 2s. *Popular Edition*, 16s.

RIVERS OF THE EAST COAST. Illustrated. *Original Edition*, 42s. *Popular Edition*, 16s.

RIVERS OF THE SOUTH AND WEST COASTS. Illustrated. 42s.

## The Tidal Thames.

By GRANT ALLEN. With India Proof Impressions of 20 magnificent Photogravure Plates, and with many other Illustrations after Original Drawings by W. L. WYLLIE, A.R.A. *New Edition.* Cloth, 42s. net.

## The History of "Punch."

By M. H. SPIELMANN. With nearly 170 Illustrations, Portraits, and Facsimiles. In One Volume, cloth, 16s. *Large Paper Edition*, £2 2s. net.

## The Life and Paintings of Vicat Cole, R.A.

Described by ROBERT CHIGNELL. With 59 Full-page Plates, &c. In Three Vols., £3 3s. the set.

## Sights and Scenes in Oxford City and University.

Described by THOMAS WHITTAKER, B.A., and Illustrated with upwards of 100 Plates. Cloth gilt, gilt edges, £1 1s.

## Annals of Westminster Abbey.

By E. T. BRADLEY (MRS. A. MURRAY SMITH). Illustrated by W. HATHERELL, R.I., H. M. PAGET, and FRANCIS WALKER, F.S.A., A.R.I.E. With a Preface by the Dean of Westminster. *Cheap Edition*, 21s.

## Ballads and Songs.

By WILLIAM MAKEPEACE THACKERAY. With Original Illustrations by H. M. BROCK. 6s.

## The Picturesque Mediterranean.

With a Series of Magnificent Illustrations from Original Designs made on the spot by leading Artists of the day. In Two Vols., cloth, gilt edges, £4 4s.

## Picturesque Europe.

POPULAR EDITION. Complete in Five Volumes. Each containing 13 exquisite Steel Plates, and about 200 Original Engravings by the best Artists. 18s. each.

THE BRITISH ISLES. *Cheap Edition*, containing 13 exquisite Litho Plates, and about 400 Original Engravings by the best Artists. Two Volumes in One, cloth, gilt edges, 10s. 6d.

## The Queen's Empire.

With nearly 700 exquisite Illustrations, reproduced from authentic photographs printed on Plate Paper. Complete in Two Volumes. Cloth, 9s. each.

## Pictorial England and Wales.

With upwards of 320 beautiful Illustrations prepared from copyright Photographs. Cloth gilt, gilt edges, 9s. On superior paper, half persian, in box, 15s. net.

## The Queen's London.

With about 450 exquisite Views of London and its Environs, together with a fine series of Pictures of the Queen's Diamond Jubilee Procession. *New and Enlarged Edition*, 10s. 6d.

## Sacred Art.

The Bible Story Pictured by Eminent Modern Painters. Edited by A. G. TEMPLE, F.S.A. With nearly 200 Full-page Illustrations on Plate Paper, and descriptive text. Complete in One Volume, large 4to, 9s.

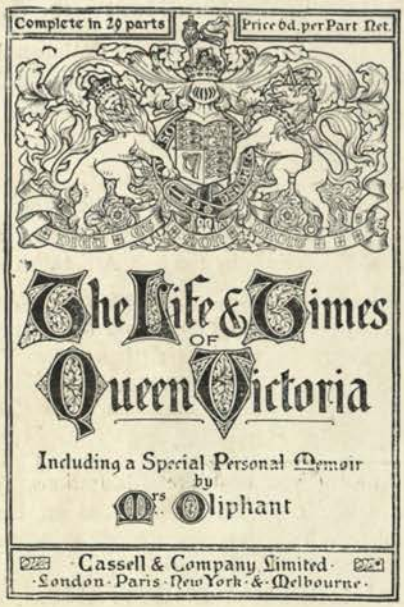
CASSELL & COMPANY, LIMITED, *London; Paris, New York & Melbourne.*

***Just Commenced in Weekly Parts, price Sixpence net.***

# The Life and Times of QUEEN VICTORIA.

*PROFUSELY ILLUSTRATED.*

*(To be completed in 29 Weekly Parts.)*


Complete in 29 parts
Price 6d. per Part Net.
The Life & Times OF Queen Victoria
Including a Special Personal Memoir by Mrs. Oliphant
Cassell & Company Limited
London · Paris · New York & Melbourne

(*Reduced Facsimile of Cover of* "THE LIFE AND TIMES OF QUEEN VICTORIA.")

*The DAILY NEWS says:—*

"Certainly no happier choice for the task of writing the story of the Queen's life as daughter, wife, mother, and friend could have been made than that of the distinguished authoress who has unhappily not lived to see the publication of this important work. She was, as the prospectus observes, 'herself one of the foremost writers of her Majesty's reign'; and, as all readers of her autobiography are aware, she enjoyed the honour and advantage of personal knowledge of her subject. Her narrative is believed to have been the last production of her busy pen; but her graceful style, tact, feeling, and breadth of sympathy have assuredly nowhere been displayed to more advantage than in the opening chapters, the sixty-four large pages of which carry forward the narrative from the birth of her illustrious heroine down to the early days of her wedded life. The work, which is brightened by a large number of illustrations, will be completed in twenty-nine weekly parts, enclosed in a handsome wrapper."

*The MORNING POST says:—*

"Mrs. Oliphant's memoir is written with considerable charm of style, and is certain to be appreciated by the public."

CASSELL & COMPANY, LIMITED, *Ludgate Hill, London; and all Booksellers.*

## The Magazine of ART

**For JUNE, 1900,**

CONTAINS:—

**The Shrine of Eros.** By ST. GEORGE HARE, R.I.

**From the Steps of the Mound, Edinburgh.** From the Etching by FRANK LAING.

**Study of a Head.** By ST. GEORGE HARE, R.I.

**The Royal Academy.—I.** With Four Illustrations.

**Medals Awarded to Artists, as Illustrated by Sir Laurence Alma-Tadema's Collection.** By W. ROBERTS. With Fourteen Illustrations.

**Mr. Frank Laing's Etchings of Edinburgh.** By DAVID S. MELDRUM. With Nine Illustrations.

**The Walters Collection of Oriental Porcelain.** By COSMO MONKHOUSE. With Five Illustrations.

**The Early Venetians Newly Considered.** By HENRI FRANTZ. With Three Illustrations.

**Our National Museums and Galleries: Recent Acquisitions.** With Twenty-eight Illustrations.

**Our Rising Artists: St. George Hare, R.I.** By A. L. BALDRY. With Six Illustrations.

**The Art Movement: Bookbindings** by Miss Mary Houston. New Works by Mr. Gosc mbe ohn, A.R.A.

**Notes and Queries.**

**The Chronicle of Art—June.** With Four Illustrations.

## The Magazine of ART

**For MAY, 1900,**

CONTAINS:—

**"Chatterton."** By HENRY WALLIS, R.W.S.

**"The Harp Player."** By AGNES SLOTT-MOLLER.

**"The Duchess of Richmond."** By VANDYCK.

**Danish Art To-Day: Mme. Agnes Slott-Moller.** By WILLIAM SHARP.

**"The Harp Player."** Poem by RICHARD LE GALLIENNE.

**The Queen's Treasures of Art: The Porcelain Collection at Buckingham Palace.** By S. ROBINSON. With Twelve Illustrations.

**"Lines in Pleasant Places:" The Drawings of Mr. Clifford Harrison.**

**Picture Conservation: Henry Merritt, Art Conserver.** By MALTUS Q. HOLYOAKE.

**Sir John Millais, P.R.A.** Illustrated.

**Our National Museums and Galleries: Recent Acquisitions.** With 8 Illustrations.

**Study for the Portrait of a Lady called "The Duchess of Richmond."** By ERNEST LAW.

**The Art Movement: The Work of Miss Ellen M. Rope.** Illustrated.

**The late Sir Frederic Burton.** With a Portrait. Sir Frederic Burton and the National Gallery. By W. A.

**Notes and Queries.** With an Illustration.

**The Chronicle of Art—May.**

The First Coupon of a **New Series of Fine Art Plates.**

## The Magazine of ART

**For APRIL, 1900,**

CONTAINS:—

**"Near Bellinzona."** From the Water-Colour Drawing by JOHN RUSKIN. Colour Reproduction.

**Abbeville.** From the Drawing by JOHN RUSKIN.

**At the Falls at Glenfinlas.** From the Water-Colour by JOHN RUSKIN.

**John Ruskin, 1819—1900. John Ruskin as an Artist.** By M. H. SPIELMANN. **Is Ruskin Out of Date?** By ROBERT DE LA SIZERANNE. With a Portrait of Ruskin (by HOLLYER) and Twenty-one Illustrations of his Work.

**The New Gallery.** By W. H. JAMES WEALE. With an Illustration: "Saint and Donor." Ascribed to HUGH VAN DER GOES.

**Our National Museums and Galleries: Recent Acquisitions.** With Eleven Illustrations.

**The Art Movement: "The Passions of Man," by Jef Lambeaux.** By OCTAVE MAUS. With Three Illustrations. **Pastel—Its Value and Present Position.** By A. L. BALDRY. With Two Illustrations. **Dutch Painters of To-Day.** With Two Illustrations. **An Artist-Craftsman.** With Two Illustrations.

**Notes and Queries.**

**The Chronicle of Art—April.** With Four Illustrations.

## The Magazine of ART

**For MARCH, 1900,**

CONTAINS:—

**"Eve."** By THOMAS BROCK, R.A.

**"Study of a Greyhound for the Duke of Richmond."** By VANDYCK.

**The Collection of J. Carfrae Alston, Esq.** By ROBERT WALKER. With Seven Illustrations.

**The Vandyck Exhibition at the Royal Academy.** By ERNEST LAW. With Five Illustrations.

**The Queen's Treasures of Art: Clocks at Buckingham Palace.** By F. S. ROBINSON. With Ten Illustrations.

**Our Rising Artists: Alfred Drury, A.R.A., Sculptor.** With Nine Illustrations.

**Mr. Marillier's Record of Dante Rossetti.** By WILLIAM ROSSETTI. With Four Illustrations by DANTE G. ROSSETTI.

**Our National Museums and Galleries: Recent Acquisitions.** With Sixteen Illustrations.

**The Art Movement: Decorative Wall-papers.** By AYMER VALLANCE. With Four Illustrations. **Decorative Art in German .** By PAUL SCHULTZE-NAUMBURG. With Eleven Illustrations.

**Notes and Queries.**

**The Chronicle of Art—March.** With Five Illustrations.

## The Magazine of ART.

Yearly Volume. With a Series of Exquisite Plates, and about 800 Illustrations from Original Drawings by the First Artists of the Day and from famous Paintings. Cloth gilt, gilt edges, 21s.

NOTICE.—Vols. I. and XII. are now entirely out of print. The increasing scarcity of the following volumes has led to the published price being raised. Copies can now be obtained at the charge indicated, but prices will be further advanced, from time to time, as circumstances render it necessary:—Vol. II., 15s.; Vols. III. to VII., and IX., 21s. each; Vol. VIII., 42s.; Vols. X., XI., 30s. each; Vols. XIII. and XIV., 42s. each; Vols. XV., XVI., XVII., XVIII., XIX., XX., XXI., and XXII., 21s. each.

***The Magazine of Art*** is published Monthly, price **1s. 4d.**

## The Magazine of ART

**For FEBRUARY, 1900,**

CONTAINS:—

**"The Supper at Emmaus."** From the Painting by GARI MELCHERS.

**Study for "War."** By GARI MELCHERS.

**"Love's Wayfaring."** From the unfinished Painting by Sir E. BURNE-JONES.

**Gari Melchers and His Work.** By I. BRENCHLEY. With a Portrait of GARI MELCHERS, and Six Illustrations of his Work.

**The Finest Portrait of the Time.** By BENJAMIN-CONSTANT. With an Illustration.

**Our Rising Artists: Frank Bowcher, Medallist. With Some Comment on the Medallic Art.** By M. H. SPIELMANN. With a Portrait of BOWCHER (by Himself), and Four Illustrations of his Work.

**Notes on Some Unfinished Works by Sir Edward Burne-Jones, Bt.** By HIS SON. With Twelve Illustrations.

**"The Landscape Exhibition."** With Six Illustrations.

**The Vandyck Exhibition at the Royal Academy.** By ERNEST LAW. With Three Illustrations.

**Our National Museums and Galleries: Recent Acquisitions.** With 7 Illustrations.

**The Art Movement: The United States Government Building at the Paris Fair.** By CHARLES DE KAY. With Two Illustrations. **The Royal Academy and *Prix de Rome* Competitions.** With Eight Illustrations.

**Notes and Queries.**

**The Chronicle of Art—February.** With Six Illustrations.

## The Magazine of ART

**For JANUARY, 1900,**

CONTAINS:—

**Mackerel** (Colour). By EDWARD DETMOLD.

**Hesiod and the Muses.** By GUSTAVE MOREAU.

**Sheet of Signatures of those present at the Alma-Tadema Banquet.**

**The New Gustave Moreau Gallery.** By HENRI FRANTZ. With Seven Illustrations.

**The House in the Country.** By HALSEY RICARDO. With Nine Illustrations.

**Two Boys—Maurice and Edward Detmold.** By M. H. SPIELMANN. With Portraits.

**The Queen's Treasures of Art: Boulle Work at Buckingham Palace.** By FREDERIC S. ROBINSON. With Nine Illustrations.

**The English Pre-Raphaelites.** With Three Illustrations.

**Our National Museums and Galleries: Recent Acquisitions.** With Illustrations.

**The Art Movement: Church Art and the Church Congress.** By the Rev. H. R. HAWEIS, M.A. With Five Illustrations. **The Alma-Tadema Celebration.** With Three Illustrations.

**Notes and Queries.** With an Illustration.

**The Chronicle of Art—January.** With Five Illustrations.

## The Magazine of ART

**For DECEMBER, 1899,**

CONTAINS:—

**"The Queen of Samothrace."** By W. GRAHAM ROBERTSON.

**"Miss Ellen Terry."** By W. GRAHAM ROBERTSON.

**"Sir Joshua Reynolds (1750)."** By JOHN ASTLEY.

**William Lindsay Windus.** By E. RIMBAULT DIBDIN. With a Portrait of WINDUS and Nine Illustrations of his Works.

**Iron Gates and their Making.** By WALTER SHAW SPARROW. With Nine Illustrations from the Work of J. STARKIE GARDNER.

**The Art Sales of the Season: Objects of Art.** By W. ROBERTS. With Four Illustrations.

**The Works of Lucas Cranach the Elder, Exhibited at Dresden, 1899.** By OCTAVE MAUS. With 7 Illustrations.

**Our Rising Artists: Mr. W. Graham Robertson.** By M. H. SPIELMANN. With a Portrait of MR. GRAHAM ROBERTSON (by JOHN S. SARGENT, R.A.) and Fourteen Illustrations of his Works.

**Our National Museums and Galleries: Recent Acquisitions.** With 6 Illustrations.

**Recent Books on the Fine Arts.** With Three Illustrations.

**The Art Movement: The Arts and Crafts in 1899.** By EDWARD F. STRANGE. With Seven Illustrations. **Competition for a Badge.** With Six Illustrations.

**Notes and Queries.** With an Illustration.

**The Chronicle of Art—December.** With Three Illustrations.

## The Magazine of ART

**For NOVEMBER, 1899,**

CONTAINS:—

**"Pilchards."** By C. NAPIER HEMY, A.R.A.

**A Study in Pencil and Water-Colour (1858).** By C. NAPIER HEMY, A.R.A.

**A Sketch.** By C. NAPIER HEMY, A.R.A. Colour Reproduction.

**The Work of C. Napier Hemy, A.R.A.** By ARTHUR FISH. With Ten Illustrations.

**Design in Linen Damask.** By GEORGE TROBRIDGE, Headmaster of the Belfast School of Art. With Six Illustrations.

**The Van Dyck Exhibition at Antwerp.** By LIONEL CUST, Director of the National Portrait Gallery. With Two Illustrations from Paintings by VAN DYCK.

**The Royal Collections: Decorative Art at Buckingham Palace.** — By FREDERIC S. ROBINSON. With Eleven Illustrations.

**Joan of Arc in Art.** With Three Illustrations.

**The Art Sales of the Season.—Pictures** With Six Illustrations.

**The National Gallery Fully Reproduced.** With Six Illustrations.

**Our National Museums and Galleries: Recent Acquisitions.** With 9 Illustrations.

**The Art Movement: The Statue to Oliver Cromwell by W. Hamo Thornycroft, R.A.** With an Illustration. **Exhibition of the Arts and Crafts Central School.** By AYMER VALLANCE. With Nine Illustrations.

**Notes and Queries.**

**The Chronicle of Art—November.** With Six Illustrations.

CASSELL & COMPANY, LIMITED, *Ludgate Hill, London; and all Booksellers.*

# PRACTICAL ART MANUALS.

***Entirely New and Original Work.***

## A Course of Landscape Painting in Water-Colours.

By J. MacWhirter, R.A.

With 23 Coloured Plates, beautifully reproduced from Mr. MacWhirter's Original Drawings. Price 5s.

Mr. MacWhirter, R.A., is, without doubt, one of the most eminent living painters of landscape. The book he has prepared is an exposition of his methods of study and work, illustrated by most beautiful examples of his paintings in water-colour. It will probably meet with a very wide appreciation, for not only will it be most helpful to students, but the charm of its reproductions will commend it to all lovers of art.

## China Painting.

By Florence Lewis. With 16 Coloured Plates, and a selection of Wood Engravings, with full instructions. 5s.

"It is an excellent guide for the amateur, and a careful study of its pages should hinder a perpetration of many enormities which pass under the name of art."—*Morning Post.*

## Flowers, and How to Paint Them.

By Maud Naftel. With 10 Coloured Plates and Wood Engravings. Cloth, 5s.

"Miss Maud Naftel's 'Flowers, and How to Paint Them,' is one of the best of its kind ever published, and the illustrations are at once useful as examples and charming in themselves. Indeed, if it be possible to learn the art of reproducing an enchanting form of still-life from the natural objects, and without recourse to personal tuition, we should say that this admirably got-up and informing treatise had solved what for so long has appeared to be an insuperable difficulty."—*Daily Telegraph.*

## A Course of Painting in Neutral Tint.

With 24 Plates by R. P. Leitch. With full instructions to the pupil. 5s.

"A valuable addition to the numerous practical works devoted to art instruction. The directions to the student are ample, and the twenty-four plates are admirably varied for the purposes to which they are devoted."—*Daily News.*

## Elementary Flower Painting.

With Eight Coloured Plates and Wood Engravings. Crown 4to, cloth, 3s.

"This is one of a capital series of books on painting in oils and water-colours, and the coloured plates in it are charming pieces of work—in fact, we have seldom seen anything of the kind more exquisitely finished. Each of the pictures represents some flower, and is accompanied by an outline sketch of the same, so that the pupil is aided in correct drawing as well as colouring. The instructions supplied are distinct and practical."—*Queen.*

## A Manual of Oil Painting.

A Treatise on the Practice and Theory of Oil Painting. By the Hon. John Collier. *Eighth Edition.* Cloth, 2s. 6d.

"This is one of the most interesting and, we venture to think, one of the most useful books of the sort that has ever appeared."—*Saturday Review.*

## The Art of Making and Using Sketches.

By G. Fraipont. With 50 Illustrations. With Preface by Edwin Bale, R.I. 2s. 6d.

"A charmingly artistic book, full of dainty and well-executed sketches. The text is admirably translated, and abounds in hints which will be fully appreciated by the student."—*Schoolmaster.*

## A Primer of Sculpture.

By E. Roscoe Mullins. With Illustrations. Cloth, 2s. 6d.

CASSELL & COMPANY, Limited, *London; Paris, New York & Melbourne.*

00064284

Digitized with financial assistance from
Observer Research Foundation
on 01 June, 2019